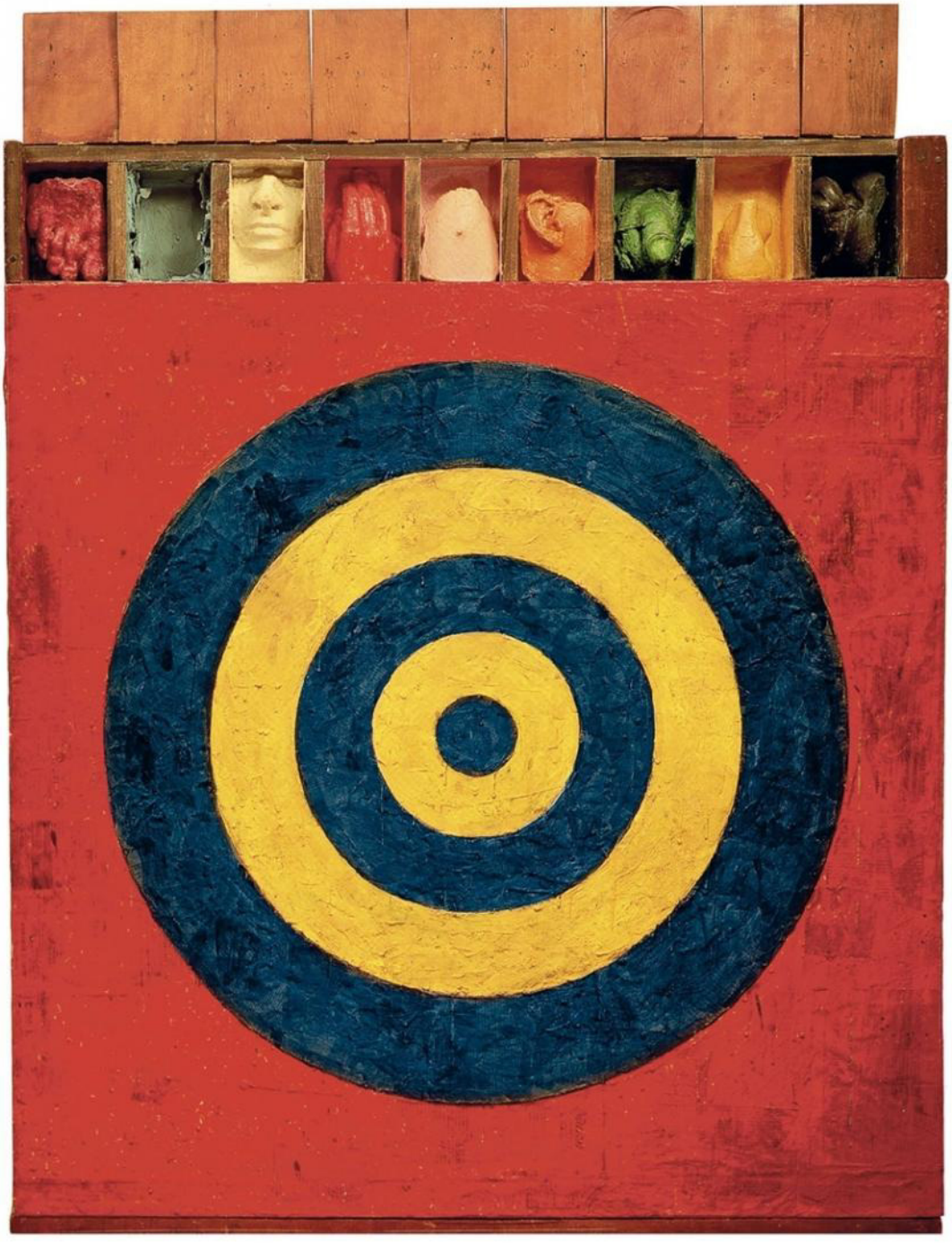
33
CHAPTER

The International Scene since 1950



33-1 • Jasper Johns **TARGET WITH PLASTER CASTS**
1955. Encaustic and collage on canvas with objects, 51" × 44" (129.5 × 111.8 cm). Collection Mr. and Mrs. Leo Castelli.
Art © Jasper Johns/Licensed by VAGA, New York, NY.

33
CHAPTER

The International Scene since 1950

In the early 1950s, a new generation of artists in New York challenged the artistic assumptions of the previous generation of Abstract Expressionists. They believed that art should be firmly anchored in real life. Two artists in particular, Jasper Johns and Robert Rauschenberg, questioned the goals of the New York School as defined by Clement Greenberg's version of Formalism: that art should be autonomous and internally coherent (deeply meaningful but abstract, with the act of painting as its subject, and with an all-over composition); that it should avoid the taint of popular culture and be exhibited in the isolated "white cube" of the gallery space; and that artists should be vigilantly self-critical. In **TARGET WITH PLASTER CASTS** (**FIG. 33–1**), Johns not only stretches formalism to its limits; he actually mocks it.

This work is neither a painting nor a sculpture but both. The arrangement of casts of body parts in recessed spaces across the top parodies the nonhierarchical manner of Abstract Expressionism, while the target pictured below is the very embodiment of hierarchy. The target's flatness of suggests an all-over composition, but targets always have a central focus. And neither the target nor the casts are abstractions; both actually refer to popular culture and the world around Johns. The target also raises thorny questions about the nature of representation: Is this a painting of a target or is it an actual target? The meaning of this work is fluid and unfixed—it contains recognizable body parts and a recognizable object (a target) but the purpose of their inclusion is unclear. Unlike Abstract Expressionist paintings, Johns's art is emotionally cool and highly cerebral. Like many artists of his generation, Johns reintroduces readily recognizable, real-world images and objects that he strategically recontextualized, in order to question the form, appearance, content, and meaning of art. Thus, like much art after 1950, Johns's art is as intellectual as it is visual.

Johns and Rauschenberg were critical figures in the New York art world and beyond. They expanded the intellectual bases of Abstract Expressionism, cooled its passion and intensity, and made art that connected to and was inspired by the vastly expanded visual culture of postwar America. They also prefigured the next generation's interest in introducing popular culture into art, its investigation of the conceptual foundations of art, its expanded understanding of the use of nontraditional materials in art, and its exploration of the performative possibilities of art.

LEARN ABOUT IT

33.1 Understand the "dematerialization" of the object since 1950 and account for its return after 1980.

33.2 Assess the ways in which artists since 1950 have introduced popular culture into the world of "high art."

33.3 Examine the engagement of artists since 1950 with social, political, cultural, and/or religious issues.

33.4 Explore the growing globalism of the contemporary art world and the ways it has created new opportunities, strategies, and subjects for artists today.

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THE WORLD SINCE THE 1950s

The United States and the U.S.S.R. emerged from World War II as the world's most powerful nations. The Soviet occupation and sponsorship of communist governments in several Central and Eastern European states, and the emergence of the People's Republic of China in 1949 compelled the United States to attempt to contain the further expansion of Soviet power and communism into American spheres of influence, particularly in Western Europe, Japan, and Latin America. This precipitated a "Cold War" and what Winston Churchill described as the descending of an "Iron Curtain" across Europe (**MAP 33-1**). The United States initially provided both financial and political support to states sympathetic to American interests, but then resorted to military force, most notably in Korea (1950–1953) and then Vietnam (1954–1975). Europe lost most of its imperial holdings by the early 1960s, often after protracted guerrilla wars of the kind that the French experienced in Vietnam and Algeria. The British granted India independence in 1946 and by 1971 had withdrawn from "East of Suez."

During the Cold War, the United States and the U.S.S.R. amassed large nuclear arsenals, eventually adopting a strategy of mutually assured destruction, which was supposed to deter nuclear war by threatening to destroy the civilian population on both sides. The Cold War effectively ended with the fall of the Berlin Wall in October 1989. When the Soviet Union dissolved in 1992, the United States emerged as the world's unchallenged superpower.

The United Nations, sponsored by American power, was established in 1945 to provide collective security and legitimacy to the Anglo-American design for a new postwar world order. It eventually emerged as a forum for the sovereign recognition of the governments of the many newly independent states in Asia and Africa after the war. Despite the UN mandate to intervene in conflicts between states, however, its efforts to maintain global peace have proven inadequate in the face of ethnic and religious conflicts that have erupted around the world in regions such as the Indian subcontinent, central and eastern Africa, the Balkans, and the Middle East. The terrorist attacks on the World Trade Center and the Pentagon on September 11, 2001, exacerbated many preexisting racial, ethnic, and religious conflicts, and led to both civil wars and wars between states, most notably in the recent and controversial American-led wars in Afghanistan and Iraq.

THE ART WORLD SINCE THE 1950s

Since 1950, artists have faced fundamental questions: What is art? Do works of art have to be objects? Can art be purely idea? Is it some combination of idea and object? Artists of this period reconceptualized and reimagined art, producing radically new forms, content, ideas, and agendas. They have used art to address increasingly divisive and complex social and political questions for which there is no clear right or wrong answer. They have raised questions about gender, race, ethnicity, sexual orientation, religion, class, death, colonialism, terrorism, violence against the less powerful, and resistance to power. Their art has not sought to edify us by showing moral exemplars (as in Neoclassicism); rather it has challenged us to question our own morality, behavior, and complacency. Much of this art is difficult to look at and to understand; we are frequently assaulted and accused by it. It is rarely pretty. But today's art holds a mirror to contemporary life, revealing things that we might not see or hear in any other context, and it forces us to confront ourselves in that mirror. We may not like recent art initially, but once we learn something about it, we will discover that, at its best, it has the power, like all great art, to affect us deeply—to engage us in challenging conversation.

THE EXPANDING ART WORLD

The generation of artists who began to make art in the 1950s increasingly addressed the real world, acknowledging its fragmentation, its relativism, and its messy relation to popular culture. Assemblage and collage broke apart the physical forms and the meanings of art along with the distinction between painting and sculpture, and high and low art. Pop artists investigated the power of advertising and explored a newly visible domestic world. Photographers showed us aspects of the world around us that we had not seen, or had chosen not to see, before.

ASSEMBLAGE

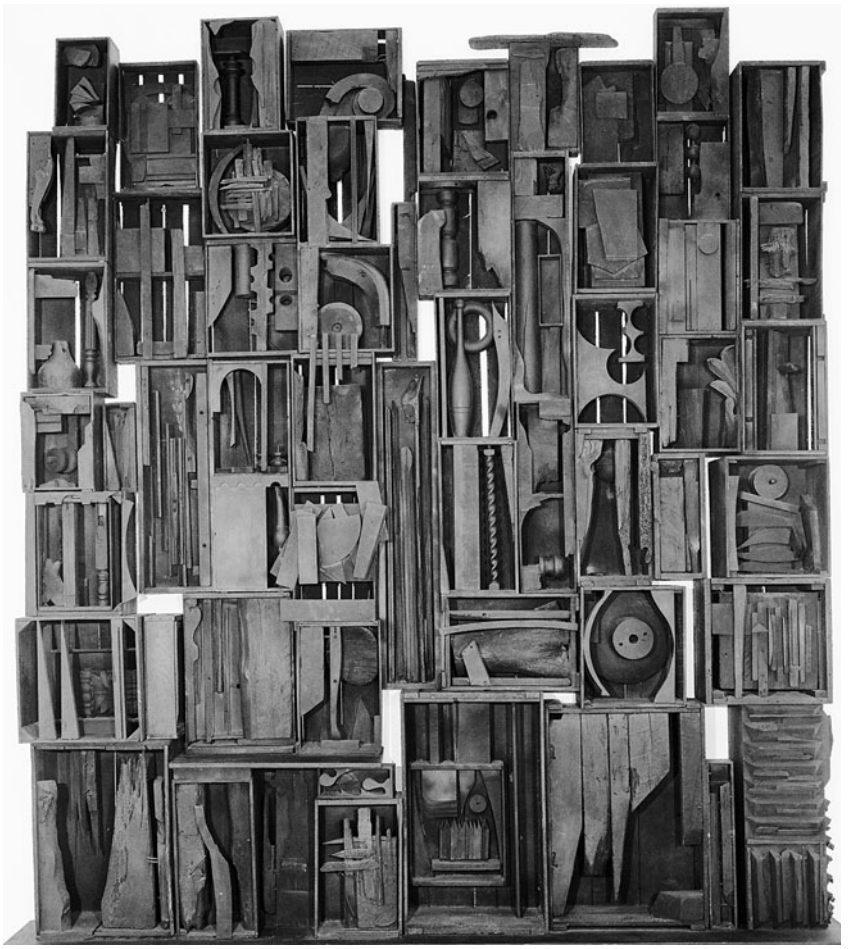
One new artistic path developed in the second half of the twentieth century was assemblage—combining disparate elements to construct a work of art. By 1950, Louise Nevelson (1899–1988) had already developed an Analytic Cubist-inspired version of assemblage. Prowling the streets of downtown Manhattan, she collected discarded packing boxes in which she would carefully arrange chair legs, broom handles, cabinet doors, spindles, and other wooden refuse. She painted these assemblages matte black to obscure the identity of the individual elements, to integrate them formally, and to provide an air of detached mystery. After stacking several of these boxes together against a studio wall, Nevelson realized that the accumulated effect was more powerful than viewing them individually and began creating monumental wall assemblages such as **SKY CATHEDRAL** (**FIG. 32-2**) of 1958. What she particularly liked about the new schema was the way it could transform an ordinary space just as the prosaic elements she worked with had themselves been transformed into a work of art. To add a further poetic dimension, Nevelson first displayed *Sky Cathedral* bathed in soft blue light, recalling moonlight.

Like Nevelson, visual artists Jasper Johns (b. 1930) and Robert Rauschenberg (1925–2008), and composer John Cage (1912–1992), consciously introduced the world around them (rather than representations of it) into their art and music, creating distinct sorts of assemblage. Cage, who taught for a time at Black Mountain College near Asheville, North Carolina, explored the idea of

MAP 33-1 • THE WORLD SINCE 1950

International sites in the contemporary art world in the Americas, Europe, and Africa.

creating music that incorporated the ambient noises of the world around him. In 1952, Cage "composed" *4′33″* (4 minutes 33 seconds). At the premiere in Woodstock, New York, the pianist came on stage, sat silently at the piano for 4 minutes and 33 seconds, and then closed the keyboard to signal the end of the work. The sounds of the work consisted of noise made by audience members as they rustled, shuffled, whispered, and coughed for four minutes and 33 seconds. Thus, the composition differs each time it is performed, gathering a new set of sounds and meanings in every new location and with every new audience, open to multiple interpretations. Similarly, Johns and Rauschenberg in their assemblages brought or "assembled" disparate found objects and images to create visual works of art with equally open-ended and multiple meanings.



33-2 • Louise Nevelson SKY CATHEDRAL
1958. Assemblage of wood construction painted black, 11′3½″ × 10′¼″ × 18″ (3.44 × 3.05 × 0.46 m). The Museum of Modern Art, New York.

33–3 • Robert Rauschenberg **CANYON**
1959. Oil, pencil, paper, metal, photograph, fabric, wood on canvas, plus buttons, mirror, stuffed eagle, pillow tied with cord, and paint tube, 81¾″ × 70″ × 24″ (2.08 × 1.78 × 0.61 m). Sonnabend Collection. Art © Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY. (RR-00016)

Rauschenberg grew up in Texas and moved to New York to paint in 1947. He attended Black Mountain College where he studied with Cage and de Kooning (see FIG. 32–84), exploring ways to "work in the gap between art and life." In 1951, he exhibited a series of brightly lit blank white paintings in which the shadows cast by viewers on the canvases became the content of the work, a clear visual parallel to Cage's *4′33″* of the following year. Between 1955 and 1960, Rauschenberg made a series of objects that he called **combines**—combinations of painting and sculpture using nontraditional art materials. **CANYON** (**FIG. 33–3**) incorporates an assortment of old family photographs, public imagery (the Statue of Liberty), fragments of political posters (in the center), and various objects salvaged from the trash (the flattened steel drum at upper right), or purchased, and projecting three-dimensional forms such as a stuffed eagle (donated by a friend) perched on a box and a dirty pillow tied with cord and suspended from a piece of wood. The rich disorder, enhanced by the seemingly sloppy application of paint, challenges viewers to make sense of what they see. Since he meant his work to be open to various readings, Rauschenberg assembled material that each viewer might interpret differently. Cheerfully accepting the chaos and unpredictability of modern urban experience, he sought its metaphorical representation in art. "I only consider myself successful," he said, "when I do something that resembles the lack of order I sense."

When the Museum of Modern Art organized an exhibition titled "The Art of Assemblage" in 1961, Rauschenberg was one of two major American artists included in the show; the other was his fellow southerner, close friend, and at times lover, Jasper Johns. Inspired by the example of Marcel Duchamp (see FIG. 32–30), Johns produced controlled, cerebral, and puzzling works during the 1950s that addressed directly issues raised in contemporary art. *Target with Plaster Casts* (see FIG. 33–1)—neither a painting nor a sculpture but both—probes a psychological dimension that may stem from the artist's own anxieties and fears. The casts above the target fragment a human body without any sense of the organic whole, rendering them as blank and empty as the target itself. The viewer can complete the process of depersonalization by closing some, or just a few, of the hinged flaps over the closetlike boxes that contain the casts, obliterating all or a selective part of the human presence. The juxtaposition of fragmented and partially hidden body parts with the sharply defined target takes on richer meaning in the context of Johns's position as a gay artist in the restrictive, often paranoid, climate of Cold War America. Steadfastly silent but boldly present, in this painting personal identity remains elusive, selectively masked, removed from the center, and safely off target.

Johns, Cage, and Rauschenberg collaborated on several theatrical events that extended the idea of the assemblage into temporal space in the late 1950s and early 1960s. Cage composed music while Johns and Rauschenberg designed sets and sometimes actually performed. They worked with the Merce Cunningham Dance Company, which specialized in creating dance based on everyday actions such as waiting for a bus or reading a newspaper. Prior to these events, none of the participants informed the others what they were planning to do, so the performances became legendary for their unpredictability.

HAPPENINGS AND PERFORMANCE ART

In the 1950s and 1960s, several artists, arguing that the artistic process was as important as the finished object, began to replace the traditional materials of art with the actions, movements, and gestures of their own bodies. These events were termed **Happenings** by Allan Kaprow, but the more common term is **Performance art**. Performance art owes a debt to Pollock (see FIG. 32–82)—whose physical enactment of the act of painting resulted in a work of art in its own right—and to Cage, Johns, and Rauschenberg, who relied on spontaneous and unpredictable actions to provide a new set of variables for each of their events. Performance art tears down the barrier that has traditionally existed between the viewer and the work of art as it literally comes to life and actively invades the viewers' space, both physically and intellectually. Performance art is often radical, and assaultive. It exists in the moment and, although often photographed or filmed, is ephemeral.

THE GUTAI GROUP Some of the earliest postwar performances took place in Japan. In 1954, several Japanese artists formed the Gutai (meaning "embodiment") group to "pursue the possibilities of pure and creative activity with great energy." In Gutai performances, the act of creating itself was the artwork. Gutai organized outdoor installations (art installed in a specific place for which it was made) theatrical events, and dramatic performances. At the second Gutai Exhibition in 1956, Shozo Shimamoto (b. 1928) performed **HURLING COLORS** (**FIG. 33–4**) by smashing bottles of paint against a canvas on the floor. He pushed Pollock's gestural painting technique to the point where the work of art resided in the performance of painting, not in the object produced. In fact, Gutai artists regularly destroyed the physical products they created at the end of each performance.

KAPROW In 1958, Allan Kaprow (1927–2006), another student of John Cage, began to create environments and, in 1959, Happenings. **YARD** (**FIG. 33–5**) was staged in 1961 within the walled garden space behind the Martha Jackson Gallery in Manhattan. Kaprow filled the space with used tires, tar paper, and barrels, and asked viewers to walk though it, to experience the smell and physicality of the rubber and tar firsthand, recontextualized (removed from one context to another to create a new meaning) in the art gallery space. Kaprow later described how gallery audiences—more formally dressed then than they would be today, especially the women, who wore dresses and heels—experienced aspects of the urban environment in unfamiliar and unanticipated ways as they tumbled in and over the tires.

33–4 • Shozo Shimamoto
HURLING COLORS
1956. Happening at the second Gutai Exhibition, Tokyo.

KLEIN In Europe, Performance art occurred as part of the activities of the New Realism movement, a term coined by art critic Pierre Restany. Restany argued that the age of painting ended with the New York School and *Art Informel* and art would now take its form from the real world. He wrote: "The passionate adventure of the real, perceived in itself …. The New Realists consider the world a painting: a large, fundamental work of which they appropriate fragments."

The French artist Yves Klein (1928–1962) first staged his *Anthropometries of the Blue Period* in 1960, when he directed three female models covered in blue paint as they pressed their naked bodies against large sheets of paper to the musical accompaniment of a 20-piece orchestra playing a single note. The performance was clearly a satirical commentary on the perceived pretentiousness of Pollock's action painting, of which Klein wrote: "I dislike artists who empty themselves into their paintings. They spit out every rotten complexity as if relieving themselves." He offered instead a sensuous and diverting display, leading to a work created without even touching it himself.

Klein is perhaps best known for the 1960 **LEAP INTO THE VOID** (**FIG. 33–6**), a manipulated photograph showing the artist leaping from a wall into the street, arms outstretched with apparently nothing but the pavement below him. Klein originally published the photograph to support his mock claim that he could undertake lunar travel unaided, and published it again in a pamphlet denouncing NASA's bid to land a man on the moon as arrogant and foolish. Klein argued that his works were visible only as imprints, in this case his imprint on the pavement.

33–5 • Allan Kaprow YARD
1961. View of tires in court of Martha Jackson Gallery, New York, 1961.

33-6 • Yves Klein **LEAP INTO THE VOID**
1960. Photograph by Harry Shunk of a performance by Yves Klein at Rue Gentil-Bernard, Fontenay-aux-Roses, October 1960. Gelatin-silver print, 10 3/16″ × 7 7/8″ (25.9 × 20 cm).

SCHNEEMANN Many early Performance artists were women, whose bodies had been the object of the male gaze in art for centuries. Performance art enabled women to control how their bodies were viewed and to look back and even challenge their audience. One of the most important early examples is **MEAT JOY** (**FIG. 33-7**) by Carolee Schneemann (b. 1939), a radical feminist performance, first enacted by Jean-Jacques Lebel and the Kinetic Group Theater at the Festival de la Libre Expression in Paris, and a second time in New York, where it was filmed and photographed. Eight men and women first undressed one another, then danced, rolled on the floor ecstatically, and played with a mixture of raw fish, raw sausages, partially plucked raw and bloody chickens, wet paint, and scraps of paper. Schneemann wanted both performers and audience to smell, taste, and feel the body and its fluids. Critics described the piece variously as an erotic rite and a visceral celebration of flesh and blood. It countered the expectation that a work of art was something to be examined in the cool unemotional space of an art gallery with the viewer in control. The audience must have squirmed as control was wrenched away by the performers.

PHOTOGRAPHY

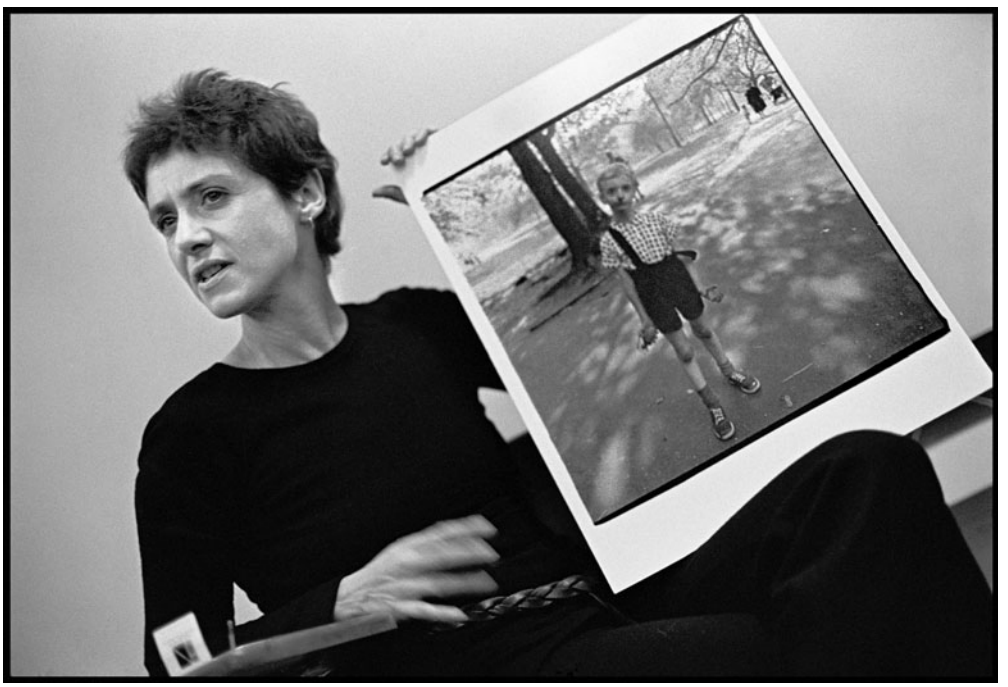
Photography was an important tool for documenting Performance art in the 1950s and 1960s, but it was also an important medium in its own right. Although the 1955 "Family of Man" exhibition of photographs at the Museum of Modern Art, New York, curated by Edward Steichen, presented a world at peace and in harmony,

33-7 • Carolee Schneemann
MEAT JOY
1964. Gelatin-silver print. A photograph by Tony Ray-Jones, taken at a Performance art piece or happening by Carolee Schneeman, performed in Judson Memorial Church in November 1964.

33–8 • Robert Frank
TROLLEY, NEW ORLEANS
1955. Gelatin-silver print, 9″ × 13″ (23 × 33 cm). The Art Institute of Chicago. © Robert Frank, from *The Americans*; courtesy Pace/MacGill Gallery, New York. Photography Gallery Fund (1961.943)

and illustrated magazines such as *Life* projected an image of modern life as comfortable, suburban, white, and domestic, other photographers emphasized an alternative view of American society.

FRANK Robert Frank (b. 1924), a Swiss photographer who emigrated to the United States in the 1940s, took gritty social portraits, trying to capture some of the disharmony that Johns and Rauschenberg presented in their art. In 1948, frustrated by the pressure and banality of news and fashion assignments, Frank abandoned his freelance work with magazines such as *Life* and *Vogue* and traveled to Peru and Bolivia. Four years later, he took a series of photographs documenting the lives of Welsh coalminers, and he received a Guggenheim Fellowship in 1955 to travel around America photographing the "social landscape." Frank took more than 28,000 photographs that year, from which he chose 83 to publish in a book. The images were so raw, grim, and full of biting social commentary, however, that at first he could not find a publisher in the United States and instead published the book in France under the title *Les Américains* (1958). *The Americans* finally appeared in the United States the following year with an introduction by Jack Kerouac, a writer of the new Beat generation who criticized mainstream American values. In **TROLLEY, NEW**



33–9 • Diane Arbus photographed in 1970 holding **CHILD WITH A TOY HAND GRENADE IN CENTRAL PARK, NEW YORK**
1962. Gelatin-silver print.

ORLEANS (**FIG. 33–8**), stiff, smartly dressed white passengers sit in the front of the street car, while more casually posed African Americans sit in the back, as required by law in the 1950s. The composition of the image, in which the rectangular symmetry of the windows frames and isolates the figures, underscores visually both racial segregation and urban alienation, while the ghostly reflections on the closed windows along the top could almost be photographs themselves.

ARBUS Diane Arbus (1923–1971), even more than Frank, rejected the dictates of elegant art photography, partly because of her experience as a fashion photographer—she and her husband, Allan Arbus, had been *Seventeen* magazine's favorite cover photographers in the 1950s—but mostly because she did not want formal niceties to distract viewers from her riveting, often disturbing subjects (**FIG. 33–9**). Arbus moved beyond the boundaries of what had been acceptable artistic subject matter, photographing nudists, people with physical deformities, or others on the fringes of society. Since she usually allowed her subjects—like this disheveled and menacing child—to sense the presence of the camera, they confront the viewer directly, challenging the safe distance between us and what we view. "I really believe there are things that nobody would see," she said, "unless I photographed them."

POP ART

In the late 1950s, several artists began to focus attention on the mid-century explosion in visual culture, fueled by the growing presence of mass media and the growing disposable income of the postwar generation. Pop art originated in Britain, but its primary development was in the United States during the early 1960s, at a time when individual and mass identity was increasingly determined by how people looked and dressed, as well as by what they displayed and consumed. Homes, automobiles, and the visible display of objects—both within the home and on the person—reflected life as it was portrayed on television, in films, and in print advertising. Pop artists critiqued the superficiality of popular culture's fiction of the perfect home and perfect person.

HAMILTON In the 1950s, while the British government maintained that the country's postwar recovery depended on sustained consumption, an interdisciplinary collection of artists, architects, photographers, and writers came together as the Independent Group in London in order to discuss the place of art in this consumer society, periodically exhibiting at the Institute of Contemporary Arts. One of its members, Richard Hamilton (1922–2011), argued that modern mass visual culture was fast replacing traditional art for the general public, that movies, television, and advertising, not high art, defined standards of beauty. Society's idols were no longer politicians or military heroes but international movie stars; social status was increasingly measured by the number of one's possessions. To create a visual expression of this disharmonious world of excessive consumption, Hamilton created collages composed of images drawn from advertising. In **JUST WHAT IS IT THAT MAKES TODAY'S HOMES SO DIFFERENT, SO APPEALING?** (**FIG. 33–10**) from 1956, Hamilton critiques marketing strategies by imitating them. The title parodies an

33–10 • Richard Hamilton JUST WHAT IS IT THAT MAKES TODAY'S HOMES SO DIFFERENT, SO APPEALING?
1956. Collage, 10¼″ × 9¾″ (26 × 24.7 cm). Kunsthalle Tübingen, Collection Zundel.

Watch a podcast about Richard Hamilton's work on myartslab.com

advertising slogan, while the collage itself shows two figures named Adam and Eve in a domestic setting. Like the biblical forebears, these figures are almost naked, but the "temptations" to which they have succumbed are those of consumer culture. Adam is a bodybuilder and Eve a pin-up girl. In an attempt to recreate their lost Garden of Eden, the first couple has filled their home with all the best new products: a television, a tape recorder, a vacuum cleaner, modern furniture. Displayed on the wall is not "high art" but a poster advertising a romance novel, hung next to a portrait of John Ruskin, the critic who accused the painter Whistler of destroying art (see "Art on Trial in 1877," page 985). Adam holds a huge, suggestively placed Tootsie Pop, which the English critic Lawrence Alloway cited when he described this work as "Pop art," thus naming the broader movement. Like assemblages in the United States, Hamilton's collage comments on the visual overload of the 1950s and on culture's inability to differentiate between important and trivial images or between the advertising world and the real one. In 1968, Hamilton designed the cover for the Beatles's *White Album*, devoid of any images at all.

WARHOL By 1960, several American artists, like the earlier British Pop artists, began to incorporate images from popular mass culture into their art. Unlike their British counterparts, however, they developed a slicker Pop art style using the mass-production techniques of advertising to give their works a flat, commercial feel that would erase the presence of the hand of the artist, consciously defying Abstract Expressionism's emphasis on individual artistic practice. American Pop art both imitated and critiqued 1960s popular culture, often including images of newly independent women and their ambivalent relationship to domesticity. The emotional tone of Pop art was more ironic, camp, and cynical than the irreverent but serious stance of artists such as Johns and Rauschenberg. As Pop art flourished in the United States, Andy Warhol (1928–1987), artistic giant and playful heir to Duchamp's challenging ideas about the nature of art and its production, emerged as the dominant figure.

Warhol created an immense body of work between 1960 and his death in 1987, including prints, paintings, sculptures, and films. He published *Interview* magazine and managed The Velvet Underground, a radical and hugely influential rock band. Since he trained as a commercial artist, Warhol knew advertising culture well, and by 1962, he was incorporating images from American mass-media advertising in his art. He took as subjects popular consumer items such as Campbell's Soup cans and Coca-Cola bottles, reproducing them with the cheap industrial print method of **silkscreen** (in which a fine mesh silk screen is used as a printing stencil), as well as in paintings and sculptures.

In 1964, in his first sculptural project, Warhol hired carpenters to create plywood boxes identical in size and shape to the cardboard cartons used to ship boxes of Brillo soap pads to supermarkets. By silkscreening onto these boxes the logos and texts that appeared on the actual cartons, the artist created what were essentially useless replicas of commercial packaging (**FIG. 33–11**). Stacking the fabricated boxes in piles, Warhol transformed the interior space of the Stable Gallery in New York into what looked like a grocery stockroom, simultaneously pointing to the commercial foundation of the art gallery system and critiquing the nature of art in a maneuver that aped Duchamp's 1917 transformation of a commercial urinal into *Fountain* (see FIG. 32–30), although in 1964 Warhol even abandoned the artifice of signature and date.

Warhol argued that whereas past art demanded thought and understanding, advertising and celebrity culture demanded only immediate attention, very quickly becoming uninteresting and boring. In keeping with this position, he suggested that art should be like movie stars, interesting for 15 minutes. In 1962, movie star Marilyn Monroe died suddenly, an apparent suicide. Warhol's **MARILYN DIPTYCH** (**FIG. 33–12**) is one of a series of silkscreens that Warhol made immediately after the actress's death. He memorializes the screen image of Monroe, using a famous publicity photograph transferred directly onto silkscreen, thus rendering it flat and bland so that Monroe's signature features—her bleach-blond hair, her ruby lips, and her sultry blue-shadowed eyes—stand out as a caricature of the actress. The face portrayed is not that of Norma Jeane (Monroe's real name) but of Monroe the celluloid sex symbol as made over by the movie industry. Warhol made multiple prints from this screen, aided—as in the creation of the

33–11 • Andy Warhol BRILLO SOAP PADS BOX
1964. Silkscreen print on painted wood, 17″ × 17″ × 14″ (43.2 × 43.2 × 35.6 cm). Collection of The Andy Warhol Museum, Pittsburgh.

Watch a video about the silkscreen process on myartslab.com

33-12 • Andy Warhol MARILYN DIPTYCH
1962. Oil, acrylic, and silkscreen on enamel on canvas, two panels, each 6′10″ × 4′9″ (2.05 × 1.44 m). Tate, London.

Brillo boxes—by a host of assistants working with assembly-line efficiency. In 1965, Warhol ironically named his studio "The Factory," further mocking the commercial aspect of his art by suggesting he was only in it for the profit.

The *Marilyn Diptych*, however, has deeper undertones. The diptych format carries religious connotations (see "Altars and Altarpieces," page 566), perhaps implying that Monroe was a martyred saint or goddess in the pantheon of departed movie stars. In another print, Warhol surrounded her head with the gold background used in Orthodox religious icons. Additionally, the flat and undifferentiated Monroes on the colored left side of the diptych contrast with those in black and white on the right side, which fade progressively as they are printed and reprinted without reinking the screen until all that remains of the original portrait is the ghostly image of a disappearing person.

Warhol was one of the first artists to exploit the realization that while the mass media—television in particular—seem to bring us closer to the world, they actually allow us to observe the world only as detached voyeurs, not real participants. We become desensitized to death and disaster by the constant repetition of images on television, which we are able literally to switch off at any time. Warhol's art, especially in the *Marilyn Diptych*, is like television—the presentation is superficial and bland, uses seemingly mindless repetition, and inures us to the full impact of the tragic moment of death. Warhol, known for his quotable phrases, once said: "I am a deeply superficial person." But the seeming superficiality of his art is deeply intellectual.

RUSCHA In 1962, Andy Warhol's first solo show as a Pop artist—the exhibition of his 32 paintings of Campbell's Soup cans—took place not in New York, but in the Ferus Gallery in Los Angeles. By that time, a group of younger artists—some still in college—had already developed a West Coast version of Pop art in an environment famously saturated with fanciful commercial imagery and the glamorous artifice of the movie industry. Prominent among these artists was Ed Ruscha (b. 1937)—born in Omaha, Nebraska, raised in Oklahoma City, and settled in Los Angeles by 1956. Like Warhol, he challenged the hierarchies

33-13 • Ed Ruscha **STANDARD STATION, AMARILLO, TEXAS**
1963. Oil on canvas, 5′5″ × 10′ (1.65 × 3 m). Hood Museum of Art, Dartmouth College, Hanover, NH. Gift of James Meeker, Class of 1958

of fine art by portraying the products and bastions of American commerce, with a special concentration on signage in advertising. His monumental 1963 painting **STANDARD STATION, AMARILLO, TEXAS** (**FIG. 33-13**) is based on an image in a 1962 book of his 26 black-and-white photographs of gas stations along Route 66 between Oklahoma City and Los Angeles, a roadside culture he knew well from his travels on this highway. But in the painting, Ruscha pushes the image beyond representation to flattened abstraction and dramatic stylization, academic linear perspective and saturated pure color. Also in 1962, Ruscha's work appeared in a group show at the Pasadena Museum of Art—one of the first exhibitions of Pop art in America. It also included the paintings of East Coast artists Andy Warhol and Roy Lichtenstein.

LICHTENSTEIN Roy Lichtenstein (1923–1997) also investigated the various ways that popular imagery resonated with high art, imitating the format of comic books in his critique of mass-market visual culture. In 1961, while teaching at Rutgers University with Allan Kaprow (see FIG. 33-5), Lichtenstein began to make paintings based on panels from war and romance comic books. He tightened and clarified the source images to focus on significant emotions or actions,

33-14 • Roy Lichtenstein **OH, JEFF ... I LOVE YOU, TOO ... BUT ...**
1964. Oil and magna on canvas, 48″ × 48″ (122 × 122 cm).
Private collection.

simultaneously representing and parodying the flat, superficial ways in which a comic book communicates with its readers. The heavy black outlines, flat primary colors, and **Benday dots** used in commercial printing imitate the character of cartoons. **OH, JEFF ... I LOVE YOU, TOO ... BUT ...** (**FIG. 33–14**) compresses a popular romance storyline involving a crisis that temporarily threatens a love relationship into a single frame. But Lichtenstein plays ironic games by pitting illusion against reality; we know that comic books are unrealistically melodramatic, yet he presents this overblown episode vividly, almost reverently, enshrined in a work of high art.

OLDENBURG Like Warhol and Lichtenstein, Swedish-born artist Claes Oldenburg (b. 1929) created ironic critiques of consumer culture, in his case in the form of sculptures. Oldenburg foregrounds humor in his large-scale public projects, such as **LIPSTICK (ASCENDING) ON CATERPILLAR TRACKS** (**FIG. 33–15**), made for his *alma mater*, Yale University. A group of graduate students from the Yale School of Architecture invited him to create this monument to the "Second American Revolution" of the late 1960s, a period marked by student demonstrations against the Vietnam War. Oldenburg mounted a giant lipstick tube on top of steel tracks taken from a Caterpillar tractor. Visually the sculpture suggests both the warlike aggression of a mobile missile launcher and the phallic eroticism of lipstick, perhaps in a play on the popular slogan of the time, "make love, not war." The lipstick was to have included a suggestive balloonlike vinyl tip that could be pumped up with air and then left to deflate slowly, but the pump was never installed and the drooping tip, vulnerable to vandalism, was quickly replaced with a metal one. The lipstick monument was installed provocatively on a campus plaza in front of both a war memorial and the president's office. Not surprisingly, Yale asked Oldenburg to remove it. In 1974, however, he reworked the sculpture in the more permanent materials of fiberglass, aluminum, and steel and donated it to Yale, where it was placed in the courtyard of Morse College.

33–15 • Claes Oldenburg LIPSTICK (ASCENDING) ON CATERPILLAR TRACKS
1969, reworked 1974. Painted steel body, aluminum tube, and fiberglass tip, 21′ × 19′5½″ × 10′11″ (6.70 × 5.94 × 3.33 m). Yale University Art Gallery, New Haven, Connecticut. © Claes Oldenburg, Coosje van Bruggen.

THE DEMATERIALIZATION OF THE ART OBJECT

In the same decade when Pop artists critiqued the visual world of popular culture, other artists questioned the role, purpose, and relevance of the art object in contemporary culture. Their restlessness parallels the social upheaval that marked the era of the mid-1960s and early 1970s. During this period, the youth of Europe and America questioned the authority and rights of the state with civil rights movements, massive rallies against the draft and the Vietnam War, environmentalist and feminist movements, and the Paris revolts of 1968. Women artists made their presence felt in large numbers, and increasingly artists made art meant to be viewed outside the gallery system. The decade ended with a move toward noncommodifiable and "dematerialized" art.

MINIMALISM

Minimalism, which dominated the New York scene in the late 1960s, sought the dematerialization of the art object. In the mid-1960s, a group of articulate young sculptors, including Donald Judd (1928–1994), Robert Morris (b. 1931), and Carl Andre (b. 1935), proposed what was variously called ABC Art, Primary Structures, or Minimalism. They produced slab- or boxlike sculptures, frequently fabricated for them from industrial materials such as Plexiglas, fluorescent lighting, steel, and mirrors, totally rejecting the gesture and emotion invested in the handcrafted object, as well as the traditional materials of sculpture. Judd and Morris described their theories eloquently in the journal *Artforum*, by asking viewers to comprehend their art objects as united wholes without a focal point, allowing the energy of the work and the viewers' interest to be dissipated throughout the object in a kind of entropy.

33–16 • Donald Judd UNTITLED
1969. Galvanized iron and Plexiglas, 10 units, each 6″ × 27⅛″ × 24″ (15.24 × 68.8 × 60.96 cm), overall 120″ × 27⅛″ × 24″ (3.05 × 0.69 × 0.61 m). Albright-Knox Art Gallery, Buffalo, NY. Art © Judd Foundation. Licensed by VAGA, New York, NY.

33–17 • Robert Morris UNTITLED (MIRROR CUBE)
1965–1971. Mirror, plate glass, and wood, 36″ × 36″ × 36″ (91.4 × 91.4 × 91.4 cm). Tate, London.

JUDD In 1965, Donald Judd argued in an *Artforum* article entitled "Specific Objects" that Minimalism should consist of real or "specific" objects. He chose mathematically constructed impersonal shapes arranged without hierarchy, legible as complete forms in a single glance, occupying real space, having neither a base below nor a glass case around them. **UNTITLED** of 1969 (**FIG. 33–16**) consists of 10 identical rectangular units fabricated from galvanized iron and tinted Plexiglas, hung in a vertical row on the gallery wall. The arrangement avoids allusion to any imagined subject allowing the objects to be aggressively themselves. Judd offers viewers clear, self-contained visual facts, setting the conceptual clarity and physical perfection of his art against the messy complexity of the real world.

MORRIS By the early 1970s, Robert Morris chose to explore the banal and uninteresting by making simple, unitary objects. **UNTITLED (MIRROR CUBE)** (**FIG. 33–17**) groups four wooden cubes created from industrial mirror glass. They literally reflect and deflect any attempt to discover interest *in* the boxes themselves, which hold no meaning within their form. There is no point of focus; instead the boxes reflect the world around them. The artfulness of this piece lies almost entirely in the artistic concept behind it—interrogating the purposes and goals of the artist. The artists' manifestos worked hand-in-hand with actual objects to communicate the ideas of Minimalism. Viewers had to work hard to learn how to read, understand, and appreciate the art itself.

Minimalism had many critics. The formalist Michael Fried, for instance, wrote that Minimal objects suffered from "objecthood," that they held no more interest than nonart objects. He also criticized Minimalism for its "theatricality." In his view, Minimalism, like Pop art, demanded viewers' immediate attention but could not hold that attention long, therefore becoming very boring very quickly.

CONCEPTUAL AND PERFORMANCE ART

The logical extension of the Minimalist move away from the handcrafted art object was Conceptual art. Unlike Duchamp and Dada artists earlier in the century, who argued that the idea *is* the

work of art, Conceptual artists argue that "idea" and "form" are separable in art. Thus, for Conceptual artists, at times a physical object is an appropriate vehicle for a work of art, at other times a performance is more appropriate, and at still other times a conceptual manifestation, sometimes in the form of written or spoken instructions, is most appropriate. Conceptual art literally "dematerialized" the art object by suggesting that the catalyst for a work of art is a concept, and the means by which the concept is communicated can vary. Conceptual works of art usually leave behind some visual trace, in the form of a set of instructions, writing on a chalkboard, a performance, photographs, or a piece of film, and in some cases even objects. Conceptual art is theoretically driven and noncommodifiable because it leaves behind no precious object for purchase, although collectors and many museums now collect the remaining "trace" objects.

BEUYS Some of the most radical Conceptual art came out of Europe, and that of Joseph Beuys (1921–1986) was perhaps the most significant. He served as a fighter pilot in the German Luftwaffe during World War II, when he claimed to have been shot down over the Crimea and saved by Tartars who wrapped him in animal fat and felt. There is no evidence that this actually occurred, although something traumatic clearly happened to Beuys during the war. As an artist, he developed a mysterious shamanistic persona, and created a repertoire of significant materials and objects that he used symbolically and performatively in his art in an attempt to explain the inexplicable to audiences. Beuys's symbolism was deeply personal and difficult for others to grasp. His art centered on the desire to communicate and the complexities of that process.

In **HOW TO EXPLAIN PICTURES TO A DEAD HARE** (**FIG. 33–18**), Beuys initially sat on a chair in a gallery surrounded by his own drawings, his head coated in honey and covered by a mask of gold leaf. In his lap he cradled a dead hare to which he muttered incomprehensibly. His left foot rested on felt, suggesting spiritual warmth, while his right foot rested on steel, symbolizing cold hard reason. He carried the hare's corpse around the gallery for several hours, quietly explaining his pictures, reasoning that he had as much chance of communicating fully with the dead hare as with another person thus performing the problems inherent in the normal communication. Beuys said: "Even a dead animal preserves more powers of intuition than some human beings."

KOSUTH Joseph Kosuth (b. 1945) abandoned painting in 1965 to examine the intersection between language and vision, abstract idea and concrete imagery. His early work was indebted to Duchamp, semiotic theory, and the linguistic philosophy of Ludwig Wittgenstein (1889–1951). Kosuth's art is not about beauty, but the imperfect possibilities of communication, either visual or verbal. **ONE AND THREE CHAIRS** (**FIG. 33–19**) is a visual

33–18 • Joseph Beuys HOW TO EXPLAIN PICTURES TO A DEAD HARE
1965. Photograph of performance.

33–19 • Joseph Kosuth ONE AND THREE CHAIRS
1965. Wooden folding chair, photograph of chair, and photographic enlargement of dictionary definition of chair; chair, 32⅜″ × 14⅞″ × 20⅞″ (82.2 × 37.8 × 53 cm); photo panel, 36″ × 24⅛″ (91.4 × 61.3 cm); text panel 24⅛″ × 24½″ (61.3 × 62.2 cm). Museum of Modern Art, New York. Larry Aldrich Foundation Fund (383.1970 a–c)

33-20 • Bruce Nauman SELF-PORTRAIT AS A FOUNTAIN
1966–1967. Color photograph, 19¾″ × 23¾″ (50.1 × 60.3 cm). Courtesy Leo Castelli Gallery, New York.

33-21 • Eva Hesse NO TITLE
1969–1970. Latex over rope, string, and wire; two strands, dimensions variable. Whitney Museum of American Art, New York. Purchase, with funds from Eli and Edythe L. Broad, the Mrs. Percy Uris Purchase Fund, and the Painting and Sculpture Committee (88.17 a–b)

Read the document related to Eva Hesse on myartslab.com

rendition of semiotic theory. In this installation there is an actual chair, a photograph of a chair, and a dictionary definition of "chair"—that is an object, an imperfect visual representation or idea of the object, and a verbal abstraction of the object. The title indicates that we can read this work as one chair represented three different ways or as three different chairs. Either way, Kosuth demonstrates the impossibility of precise representation and communication of an idea, leaving us to ponder the question: Which is the "real" chair?

NAUMAN In 1966–1967, the California-based artist Bruce Nauman (b. 1941) made a series of 11 color photographs based on wordplay and visual puns in which he cleverly complicated the problem of communication. In **SELF-PORTRAIT AS A FOUNTAIN** (**FIG. 33-20**), for example, the bare-chested artist tips his head back and spurts water into the air, thereby showing us that he is a fountain, or perhaps the *Fountain*, the title of Duchamp's infamous urinal (see FIG. 32-30). Nauman, like Kosuth, leaves us with the question: Which is the "real" fountain? Is it our abstracted idea of a fountain alluded to in the title (conceptual), Nauman's claim to be a fountain (visual), or could it be his sly reference to Duchamp's *Fountain* (art-historical)?

PROCESS ART

By the early 1970s, it was evident that Minimalism and Conceptualism had boxed art into an impossible absolutist corner—their reductivist approaches seemed too elitist, too detached from a society that was being torn apart by social and political conflict. Some artists refused to eliminate personal meaning from their work, and in opposition to Minimalism they explored the physicality, personality, even the sensuality of the process of making art.

HESSE Eva Hesse (1936–1970), for instance, infused her elegantly crafted art with personal history and meaning. She was born in Hamburg and narrowly escaped the Nazi Holocaust, moving to New York with her family in 1939. After graduating from the Yale School of Art in 1959, she painted dark Expressionistic self-portraits, but in 1964 she began to make abstract sculpture that adapted the vocabulary of Minimalism to her own, more self-expressive purpose. She wrote: "For me art and life are inseparable. If I can name the content [of my art] … it's the total absurdity of life." **NO TITLE** (**FIG. 33-21**) is about instability; it takes on a different size and shape each time it is installed. The work consists of several skeins of rope dipped in latex, knotted and tangled, and then hung from wires attached to the gallery ceiling. It is fragile and evocative, sensuous and delicate. Hesse embraced the instability, irrationality, and emotive power of art, reflecting her own life and emotions in the work. Her last pieces, made before her premature death from cancer, are heartbreaking.

WINSOR Jackie Winsor's (b. 1941) elegant and moving **BURNT PIECE** (**FIG. 33-22**), constructed from wire mesh, cement, and burnt wood, which Winsor worked intensively, also subverts the boxlike shapes of Minimalist sculpture. The detail is really only visible on the inside, within a closed, private, and secretive place. The woodwork refers to Winsor's childhood in Newfoundland, where her father was employed in the house-building trade.

33-22 • Jackie Winsor
BURNT PIECE
1977–1978. Cement, burnt wood, and wire mesh, 36″ × 36″ × 36″ (91.4 × 91.4 × 91.4 cm). © Jackie Winsor. Courtesy Paula Cooper Gallery, New York. Museum of Modern Art, Gift of Agnes Gund (90.1991)

A BROADER LOOK | *The Dinner Party*

Judy Chicago's **THE DINNER PARTY** (**FIG. 33–23**) is a large, complex, mixed-media installation dedicated to hundreds of women and women artists rescued from anonymity by early feminist artists and historians. It took five years of collaborative effort to make, and it drew on the assistance of hundreds of female and several male volunteers working as ceramists, needleworkers, and china painters. *The Dinner Party* includes a large, triangular table, each side stretching 48 feet; Chicago conceived of the equilateral triangle as a symbol of both the feminine and the equalized world sought by feminism. The table rests on a triangular platform of 2,300 triangular porcelain tiles comprising the "Heritage Floor" that bears the names of 999 notable women from myth, legend, and history. Along each side of the table are 13 place settings representing famous women—13 being the number of men at the Last Supper as well as the number of witches in a coven. The 39 women thus honored by individual place settings include the mythical, including the goddess Ishtar and an Amazon, and historical personages such as the Egyptian queen Hatshepsut, the Roman scholar Hypatia, the medieval French queen Eleanor of Aquitaine, the author Christine de Pizan (see page 533), the Italian Renaissance noblewoman Isabella d'Este (see page 660), the Italian Baroque painter Artemisia Gentileschi (see FIG. 23–13), the eighteenth-century English feminist writer Mary Wollstonecraft, the nineteenth-century American abolitionist Sojourner Truth, and the twentieth-century American painter Georgia O'Keeffe (setting shown here).

Each larger-than-life place setting includes a 14-inch-wide painted porcelain plate, ceramic flatware, a ceramic chalice with a gold interior, and an embroidered napkin, sitting upon an elaborately ornamented woven and stitched runner, with techniques and motifs appropriate to the time and place in which each woman lived. Most of the plates feature abstract designs based on female genitalia because, as Chicago said, "that is all [these women] had in common … . They were from different periods, classes, ethnicities, geographies, experiences, but what kept them within the same confined historical space" was their biological sex. The empty plates represent the fact that they "had been swallowed up and obscured by history instead of being recognized and honored."

The prominent place accorded to china painting and needlework in *The Dinner Party* both celebrates traditional women's crafts and argues for their place in the pantheon of "high art," while at the same time informing the viewer about some of the unrecognized contributions that women have made to history.

33–23 • Judy Chicago **THE DINNER PARTY**
1974–1979. Overall installation view. White tile floor inscribed in gold with 999 women's names; triangular table with painted porcelain, sculpted porcelain plates, and needlework, each side 48′ × 42′ × 3′ (14.6 × 12.8 × 1 m). Brooklyn Museum of Art, New York.
Gift of the Elizabeth A. Sackler Foundation (2002.10)

Georgia O'Keeffe
Place setting, detail of *The Dinner Party*.

FEMINISM AND ART

The idea of feminist art developed alongside the women's liberation movement of the 1960s as a challenge to one of the major unspoken conventions of art history: that great art could only be made by men. Since the 1960s, there have been three waves of feminist art and art history.

A major aim of first-generation feminism artists was increased recognition for the accomplishment of women artists, both past and present. As feminists examined the history of art, they found that women had contributed to most of the movements of Western art but were almost never mentioned in histories of art. Art historians began to salvage the histories of as many women artists as possible, instating them in the "canon," and arguing that they were as accomplished and important as the male artists already enshrined within it. Early feminists also attacked the traditional Western hierarchy that placed "the fine arts" (painting, sculpture, architecture) at a level of achievement higher than "the crafts" (ceramics, textiles, jewelry making). Since most craft media have been historically dominated by women, favoring art over craft tends to relegate women's achievements to second-class status. Thus early feminist art tended to embrace craft media (see Introduction, page xxix). Meanwhile, early feminist artists represented the physicality and sexuality of the female body as defined by women rather than as it appeared in male fantasies. This early feminist art was essentialist; it focused on women's bodies and defined gender in biological terms.

The second wave of feminist art defined gender in more relativist terms. In 1971, Linda Nochlin wrote a groundbreaking essay entitled "Why Have There Been No Great Women Artists?" in which she argued that many women artists in history cannot be described as "great" if the only standard of judgment for "great" art is a masculine canon. Nochlin argued that art institutions had systematically denied women access to art education and opportunities available to men throughout history, thereby making competition on male terms impossible. Thus, the terms of the canon must be challenged and the art system changed so that women can compete on their own terms. Second-wave feminist artists deconstructed the canon by which art was currently judged and called for a re-evaluation of the place of so-called feminine arts, such as ceramics, textiles, jewelry making, and miniature painting. In 1972 and 1973, Laura Mulvey and John Berger also challenged how women are looked at (gazed upon) by men in life and in art.

Third-wave feminist art emerged in the 1990s. This latest generation of artists has addressed an expanded range of issues surrounding the discrimination against or denigration of women, including such hybrid concerns such as gender and class, gender and race, violence against women, postcolonialism, transgenderism, transnationalism, and eco-feminism. In the process they have explored the many strategies that women employ to navigate life.

33-24 • Miriam Schapiro PERSONAL APPEARANCE #3
1973. Acrylic and fabric on canvas, 60″ × 50″ (152.4 × 127 cm). Private collection.

CHICAGO AND SCHAPIRO Born Judy Cohen, Judy Chicago (b. 1939) adopted the name of the city of her birth in order to free herself from "all names imposed upon her through male social dominance." In the late 1960s, she began making abstracted images of female genitalia to challenge the male-dominated art world and to validate the female body and experience. In 1970, she established a feminist studio art course at Fresno State College (now California State University, Fresno) and the next year moved to Los Angeles to join the painter Miriam Schapiro (b. 1923) in establishing a Feminist Art Program at the new California Institute of the Arts (CalArts). At this time she also began to create *The Dinner Party*, one of the largest and best-known feminist artworks of the 1970s (see "*The Dinner Party*," opposite).

In 1971–1972, Chicago, Schapiro, and 21 of their female students created *Womanhouse*, a collaborative art environment located in a run-down Hollywood mansion which the artists renovated and filled with feminist installations. In collaboration with Sherry Brody, Schapiro also created *Dollhouse*, a mixed-media construction of several miniature rooms adorned with richly patterned fabrics. She subsequently began to incorporate pieces of fabric into her acrylic paintings, developing a type of work she called femmage (from "female" and "collage"). Schapiro's femmages, such as **PERSONAL APPEARANCE #3** (**FIG. 33-24**), celebrate traditional women's crafts with a formal and emotional richness that was meant to counter the Minimalist aesthetic

of the 1960s that she considered typically male. Schapiro later returned to New York to lead the Pattern and Decoration movement, a group of both female and male artists who merged the aesthetics of abstraction with ornamental motifs derived from women's craft, folk art, and art beyond the Western tradition in a nonhierarchical manner.

MENDIETA Ana Mendieta (1948–1985) was born in Cuba but sent to Iowa in 1961 as part of "Operation Peter Pan," which relocated 14,000 unaccompanied Cuban children after the 1959 revolution that brought Fidel Castro and communism to power in Cuba. Mendieta never fully recovered from the trauma of her removal. A sense of personal dislocation haunted her, and a desire to leave her bodily imprint on the earth drove Mendieta to use ritualistic actions in performances that connected her to the earth. She was inspired by both *santería*, the African-Cuban religion (see FIG. 32–78), and the work of Beuys (see FIG. 33–18). Mendieta produced more than 200 body works called "Silhouettes" in which she "planted" herself in the earth, and she recorded these performances in photographs and on film. The **TREE OF LIFE** series (**FIG. 33–25**) was created in Iowa, where she studied and lived. This photograph shows Mendieta with arms upraised like an earth goddess, pressed against a tree and covered in mud, as if to invite the tree to absorb her and connect her to her "maternal source." Like many of Mendieta's other works, this piece celebrates the notion that women have a deeper identification than men with nature.

33-25 • Ana Mendieta UNTITLED, FROM THE TREE OF LIFE SERIES
1977. Color photograph, 20″ × 13¼″ (50.8 × 33.7 cm). © Estate of Ana Mendieta Collection.

EARTHWORKS AND SITE-SPECIFIC SCULPTURE

In the early 1970s, as Process artists reintroduced the handcrafted into art, another group of artists began working with the earth itself, using it as a medium to manipulate, craft, and change. Using the land as their canvas, Earth artists made art outdoors, frequently manipulating raw materials found at the site to create **earthworks** that are usually **site-specific** (designed for a specific location). Some of these artists created vast sculptures that altered the landscape permanently, while others made ambitious temporary works. Some Earth art appeared in remote locations, directly accessible to only a few people, while other examples are available to many. Earth art, like Performance and Conceptual art, is often intended to be noncommodifiable but is frequently recorded in photographs and on film, with the result that these images become collectable objects rather than the work itself. Earth art should not be confused with Environmental art. The former uses the land (or city) as a place on which to make art, whereas the latter seeks to draw attention to an imperiled natural environment.

SMITHSON Robert Smithson (1938–1973) sought to illustrate what he called the "ongoing dialectic" in nature between the constructive forces that build and shape form, and the destructive forces that destroy it. **SPIRAL JETTY** (**FIG. 33–26**) of 1970, a 1,500-foot stone and earth platform spiraling into the Great Salt Lake in Utah, reflects these ideas. To Smithson, the salty water and algae of the lake suggested both the primordial ocean where life began and a dead sea that killed it. The abandoned oil rigs dotting the lake's shore brought to mind dinosaur skeletons and the remains of vanished civilizations. Smithson used the spiral because it is an archetypal shape that appears in nature—from galaxies to seashells—and has been used in human art for millennia. Unlike Modernist squares and circles, it is a "dialectical" shape, that opens and closes, curls and uncurls endlessly, suggesting growth and decay, creation and destruction, or in Smithson's words, the perpetural "coming and going of things." He ordered that no maintenance be done on *Spiral Jetty* so that the work would be governed by the natural elements over time. It is now covered with crystallized salt but remains visible, as can be seen on Google Earth.

33-26 • Robert Smithson **SPIRAL JETTY**
1969–1970. Mud, precipitated salt crystals, rocks, and water, length 1,500′ × width 15′ (457 × 4.5 m). Great Salt Lake, Utah. Art © Estate of Robert Smithson/ Licensed by VAGA, New York, NY.

Smithson incorporated one of the few living organisms found in the otherwise dead lake into his work: an alga that turns a reddish color under certain conditions. *Spiral Jetty* is one vehicle wide: To create the work, earth was hauled out into the lake in a huge land-moving truck.

CHRISTO AND JEANNE-CLAUDE The most visible site-specific artists in America were Christo Javacheff (b. 1935) and Jeanne-Claude de Guillebon (1935–2009), who embarked on vast projects (both rural and urban) that sometimes took many years of planning to realize. In 1958, Christo emigrated from Bulgaria to Paris, where he met Jeanne-Claude; they moved to New York together in 1964. Their work was political and interventionist, frequently commenting on capitalism and consumer culture by wrapping or packaging buildings or large swatches of land in fabric: They "wrapped" the Reichstag in Berlin and 1 million square feet of Australian coastline, for instance. In each case the process of planning and battling bureaucracies was part of the art, frequently taking years to complete. By contrast, the wrapping itself usually took only a few weeks and the completed project was in place for even less time. Christo and Jeanne-Claude funded each new project from the sale of books, Christo's original artworks (like drawings and collages), and other ephemera relating to the preceding projects.

In February 2005, Christo and Jeanne-Claude installed **THE GATES, CENTRAL PARK, NEW YORK, 1979–2005** (**FIG. 33-27**), a project that took 26 years to realize, during which time the artists battled their way through various New York bureaucracies, meeting many obstacles and making changes to the work along the way. They finally installed 7,503 saffron-colored nylon panels on "gates" along 23 miles of pathway in Central Park. The brightly colored flapping panels enlivened the frigid February landscape and were an enormous public success. The installation lasted for only 16 days.

33-27 • Christo and Jeanne-Claude **THE GATES, CENTRAL PARK, NEW YORK**
1979–2005. Shown here during its installation in 2005.

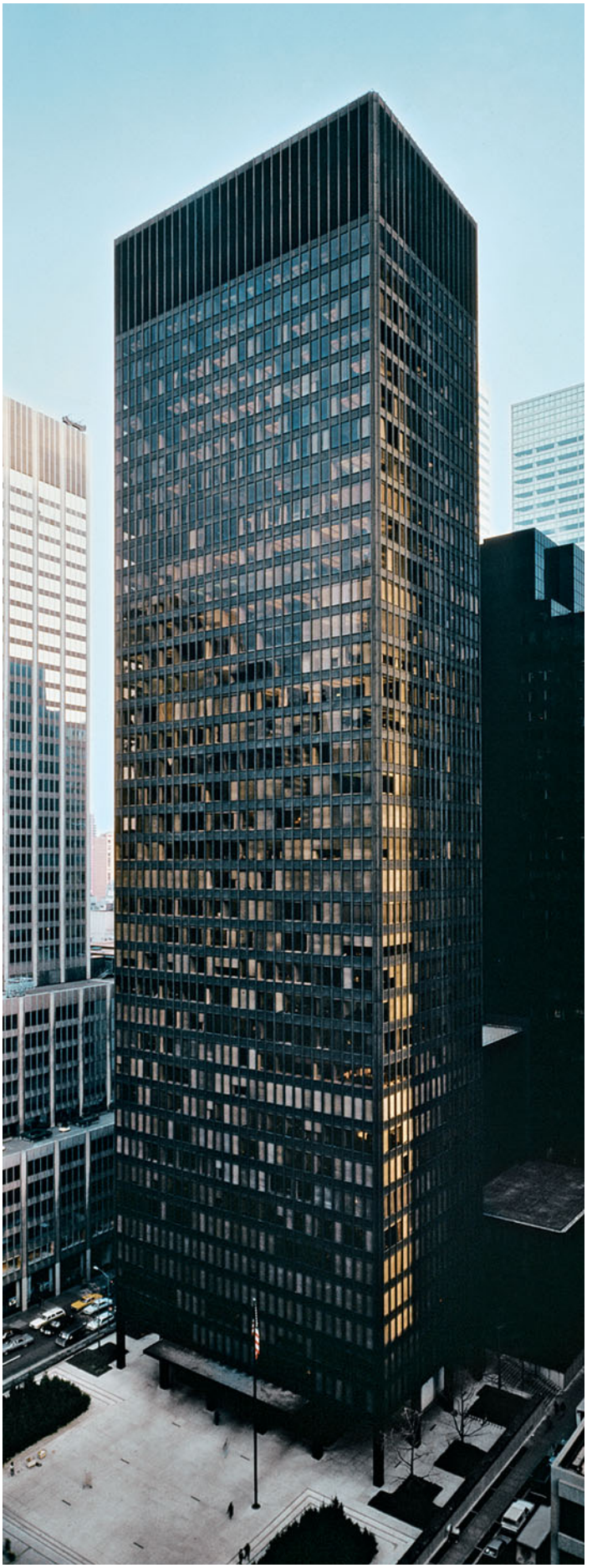
ARCHITECTURE: MID-CENTURY MODERNISM TO POSTMODERNISM

The International Style, with its plainly visible structure and rejection of historicism, dominated new urban construction in much of the world after World War II, which meant that the utopian and revolutionary aspects of Modernist architecture settled into a form that largely came to stand for corporate power and wealth. Several major European International Style architects, such as Walter Gropius (see FIG. 32–52), migrated to the United States and assumed important positions in architecture schools, where they trained several generations of like-minded architects.

MID-CENTURY MODERNIST ARCHITECTURE

Ludwig Mies van der Rohe (1886–1969) created the most extreme examples of postwar International Style buildings (see "The International Style," page 1057). A former Bauhaus teacher and a refugee from Nazi Germany, Mies designed the rectilinear glass towers that came to personify postwar capitalism. The crisp, clean lines of the **SEAGRAM BUILDING** in New York City (**FIG. 33–28**), designed with Philip Johnson, epitomize the standardization and impersonality that became synonymous with modern corporations. Such buildings, with their efficient construction methods and use of materials, allowed architects to pack an immense amount of office space into a building on a very small lot; it was also economical to construct. Although criticized for building relatively unadorned glass boxes, Mies advocated: "Less is more." He did, however, use nonfunctional, decorative bronze beams on the outside of the Seagram Building to echo the functional beams inside and give the façade a sleek, rich, and dignified appearance.

Although the pared-down, rectilinear forms of the International Style dominated the urban skyline, other architects departed from its impersonal principles so that, even in commercial architecture, expressive designs using new structural techniques and more materials also appeared. For instance, the **TRANS WORLD AIRLINES (TWA) TERMINAL** (**FIG. 33–29**) at John F. Kennedy Airport in New York City, by the Finnish-born American architect Eero Saarinen (1910–1961), dramatically breaks out of the box. Saarinen sought to evoke the thrill and glamor of air travel by giving the TWA Terminal's roof two broad winglike canopies of reinforced concrete that suggest a huge bird about to take flight. The interior consists of large, open, dramatically flowing spaces. Saarinen designed each detail of the interior—from ticket counters to telephone booths—to complement his gull-winged shell.



33–28 • Ludwig Mies van der Rohe and Philip Johnson
SEAGRAM BUILDING, NEW YORK
1954–1958.

33–29 • Eero Saarinen **TRANS WORLD AIRLINES (TWA) TERMINAL, JOHN F. KENNEDY AIRPORT, NEW YORK**
1956–1962.

Frank Lloyd Wright (see FIGS. 32–41, 32–42, 32–43) transformed museum architecture with the **GUGGENHEIM MUSEUM** (**FIG. 33–30**) in New York, designed as a sculptural work of art in its own right. The Guggenheim was created to house Solomon Guggenheim's personal collection of Modern art and, like the TWA Terminal, took on an organic shape, in this case a spiral. The museum's galleries spiral downward from a glass ceiling, wrapping themselves around a spectacular five-story atrium. Wright intended visitors to begin by taking the elevator to the top floor and then walk down the sloping and increasingly

33–30 • Frank Lloyd Wright
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK
1943–1959.

The large building behind the museum is a later addition, designed in 1992 by Gwathmey Siegel and Associates.

widening ramp, enjoying paintings along the way. Today, the interior maintains the intended intimacy of a "living room," despite alterations by the museum's first directors. Wright wanted the building to contrast with skyscrapers like the Seagram Building and become a Manhattan landmark—indeed, it remains one of the twentieth century's most distinctive museum spaces.

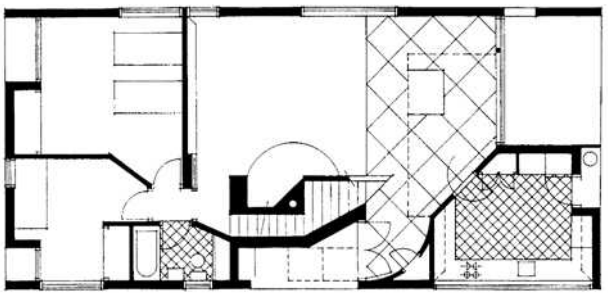
POSTMODERN ARCHITECTURE

In the 1970s, architects began to move away from the sleek glass-and-steel boxes of the International Style and reintroduce quotations from past styles into their designs. Architectural historians trace the origins of this new Postmodern style to the work of Jane Jacobs (1916–2006), who wrote *The Death and Life of Great American Cities* (1961), as well as to Philadelphia architect Robert Venturi (b. 1925), who rejected the abstract purity of the International Style by incorporating elements drawn from vernacular (meaning popular, common, or ordinary) sources into his designs.

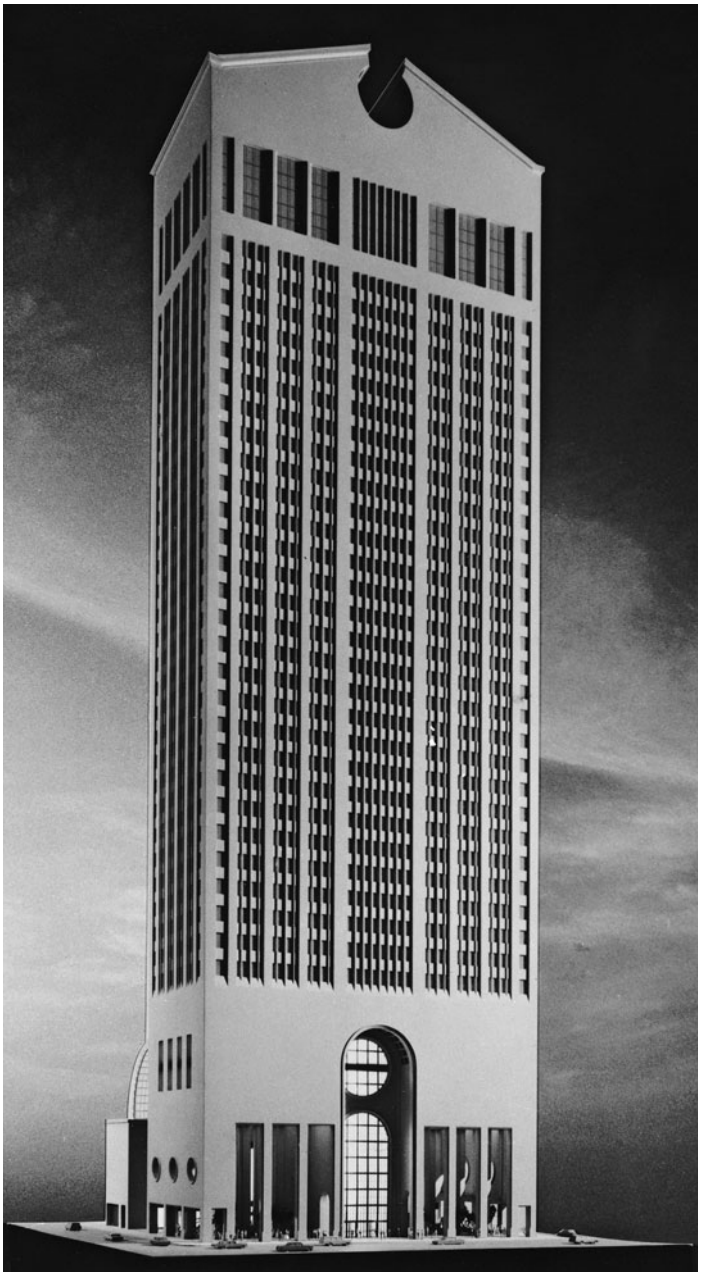
Venturi parodied Mies van der Rohe's aphorism, "Less is more," with his own—"Less is a bore." He accused Mies and other Modernist architects of ignoring human needs in their quest for uniformity, purity, and abstraction, and challenged Postmodernism to address the complex, contradictory, and heterogeneous mixture of "high" and "low" architecture that comprised the modern city. Venturi encouraged new architecture to embrace eclecticism, and he reintroduced references to past architectural styles into his own designs, and began to apply decoration to his buildings.

While writing his treatise on Postmodernism—*Complexity and Contradiction in Architecture* (1966)—Venturi designed a house for his mother (**FIG. 33-31**) that put many of his new ideas into practice. The shape of the façade returns to the traditional Western "house" shape that Modernists (see FIGS. 32-39, 32-40, 32-50) had rejected because of its clichéd historical associations. Venturi's vocabulary of triangles and squares is arranged in a playful asymmetry that skews the staid harmonies of Modernist design, while the curved moldings are a purely decorative flourish—heretical in the strict tenets of the International Style. But the most disruptive element of the façade is the deep cleavage over the door, which opens to reveal a mysterious upper wall and chimney top. The interior is also complex and contradictory. The irregular floor plan, including an odd stairway leading up to the second floor, is further complicated by irregular ceiling levels that are partially covered by a barrel vault.

In the 1970s, Postmodern ideas were also applied to commercial architecture. One of the first examples was the **AT&T CORPORATE HEADQUARTERS** (now the Sony Building) in New York City (**FIG. 33-32**) by Philip Johnson (1906–2005). This elegant, granite-clad skyscraper has 36 oversized stories, making it as tall as the average 60-story building. It mimics its International



33-31 • Robert Venturi **FAÇADE (A) AND PLAN (B), VANNA VENTURI HOUSE, CHESTNUT HILL**
Philadelphia, Pennsylvania. 1961–1964.



33-32 • Philip Johnson and John Burgee MODEL OF THE AT&T CORPORATE HEADQUARTERS, NEW YORK
1978–1983.

Style neighbors with its smooth uncluttered skin, while its Classical window groupings set between vertical piers also echo nearby skyscrapers from much earlier in the century. But the overall profile of the building bears a whimsical resemblance to the shape of a Chippendale highboy, an eighteenth-century chest of drawers with a long-legged base and angled top—Johnson seems to have intended a pun on the terms "highboy" and "high-rise." The round notch at the top of the building as well as the rounded entryway at its base suggest the coin slot and coin return of an old pay telephone in a clever reference to Johnson's patron, the AT&T telephone company.

POSTMODERNISM

Scholars disagree about the exact date when the theories of Postmodernism—developing in the 1970s—filtered through the Western art world, but most agree that it took place sometime in the early 1980s. By then, Modern ideas of art as absolute, ideal, pure, or perfect, and of the artist as a serious, single-minded individual who held her/himself above and apart from society, were beginning to seem both arrogant and foolhardy to younger artists.

Rather than a style, Postmodernism is perhaps better thought of as a strategy for making art. Its manifestations are many and varied. Postmodern artists reject the seriousness of Modernism, creating visually interesting, messy, sometimes contrary, and often political images that mock the rules of Modern art. They "appropriate" or take images wholesale from both "high art" and "popular" sources, repositioning and recontextualizing them, making them partially their own, twisting and changing their meanings. Postmodern artists create new images and new meanings out of the old, welcoming oddity, contradiction, and eccentricity, seriously questioning the idea of "originality."

Just as Modern art heralded an industrial, technological society, the advent of Postmodern art heralded a post-industrial, advanced capitalist society based on communication and information, and demanding a flexible population that embraces difference and change. Postmodern art reflects the **pluralism** (social and cultural diversity) of our globalized society, in which the only real constant is change and the only thing we have in common is difference. Postmodern art also embraces the vast visual culture of the 1980s, the age of personal computers, video cameras, cable television, and an emerging Internet culture; it harnesses images from this infinitely mutable world in which it is difficult to know what is real and what is not. As Andy Warhol observed presciently some time before, "I don't know where the artificial stops and the real starts."

PAINTING

Neo-Expressionism, one of the first international expressions of Postmodernism, was launched by two highly visible exhibitions in London ("A New Spirit") and Berlin ("Zeitgeist") in the early 1980s. Included in these exhibitions were large-scale figural paintings that recovered the luxury of the painted surface. Neo-Expressionism was almost exclusively a male movement: "A New Spirit" featured the art of 38 male artists and "Zeitgeist" featured the art of one female and 43 male artists.

KIEFER The German Neo-Expressionist Anselm Kiefer (b. 1945), born in the final weeks of World War II, both pays homage to and critiques the art of the German Expressionists of the 1930s, which was banned by the Nazis (see "Suppression of the Avant-Garde in Nazi Germany," page 1056). In the burned and barren landscape of **HEATH OF THE BRANDENBURG MARCH** (**FIG. 33-33**) from 1974 Kiefer grapples with his country's Nazi past, building on the

33-33 • Anselm Kiefer **HEATH OF THE BRANDENBURG MARCH**
1974. Oil, acrylic, and shellac on burlap, 3′10½″ × 8′4″ (1.18 × 2.54 m). Collection Van Abbemuseum, Eindhoven, The Netherlands © Anselm Kiefer.

ideas of his teacher Beuys. Instead of simply documenting Nazism in this painting, Kiefer juxtaposes the devastating physical impact of the war on the Brandenburg Heath (near Berlin) with Nazi history by scrawling the first words of the Nazi marching song "Märkische Heide, märkische Sand" across the road in the foreground, both quoting from the past and critiquing it.

BASQUIAT In the United States, the tragically short-lived Jean-Michel Basquiat (1960–1988) painted Neo-Expressionist canvases that grew out of graffiti art. The Brooklyn-born Basquiat was raised in middle-class comfort but rebelled by quitting high school and leaving home to become a street artist. For three years he covered the walls of lower Manhattan with short and witty philosophical texts signed with the tag "SAMO©." In 1980, Basquiat participated in the highly publicized "Times Square Show" which showcased the raw and aggressive styles of subway and graffiti artists. Basquiat said he wanted to make "paintings that look as if they were

33-34 • Jean-Michel Basquiat **HORN PLAYERS**
1983. Acrylic and oil paintstick on canvas, three panels, overall 8′ × 6′5″ (2.44 × 1.91 m). Broad Art Foundation, Santa Monica, California.

33–35 • Gerhard Richter MAN SHOT DOWN (1) ERSCHOSSENER (1) FROM OCTOBER 18, 1977
1988. Oil on canvas, 39½″ × 55¼″ (100 × 140 cm). Museum of Modern Art, New York. © Gerhard Richter 2012. The Sidney and Harriet Janis Collection, gift of Philip Johnson, and acquired through the Lillie P. Bliss Bequest (all by exchange); Enid A. Haupt Fund; Nina and Gordon Bunshaft Bequest Fund; and gift of Emily Rauh Pulitzer (169.1995.g.)

made by a child," but in reality his work is a sophisticated mix of appropriated imagery from Modern art combined with blunt references to race and the street.

The strongly emotional **HORN PLAYERS** (**FIG. 33–34**) of 1983 portrays legendary jazz musicians Charlie Parker (upper left) and Dizzy Gillespie (center right) using urgent paint application and hurried lettering to convey Basquiat's dedication to jazz and his passionate determination to foreground African-American subjects in an unsentimental way. He said: "Black people are never portrayed realistically, not even portrayed, in Modern art, and I'm glad to do that." He died from a heroin overdose at age 27.

RICHTER Neo-Expressionism was only one of the many forms taken by Postmodern painting. German artist Gerhard Richter (b. 1932), for example, rejected the idea of adopting a single personal style, arguing that each painting's content should determine its form. In 1988, he created a series of paintings, including **MAN SHOT DOWN (1) ERSCHOSSENER (1) FROM OCTOBER 18, 1977** (**FIG. 33–35**) that featured life-size painted copies of grainy black-and-white newspaper photographs of the bodies of three members of the terrorist group Red Army Faction (commonly known as the Baader-Meinhof Gang), who were found dead in their prison cells in 1977, probably by suicide. They had been imprisoned for the kidnap and murder of Hans Martin Schleyer, president of the powerful German Federation of Industries. Richter simultaneously critiques the single-minded pursuit of a political ideologue willing to die for an idea, the powerful role of the mass media in creating meaning with images, and the value of the hand of the artist, even when, as in this case, it is almost invisible.

POSTMODERNISM AND GENDER

In 1982, critic Craig Owens argued that Postmodernism represents a crisis in normal cultural authority because of the way it questions the fictive homogeneity of Modernism. Moreover, since photography, which had never been fully integrated into the fine art canon, was perhaps the perfect medium for appropriating images, Owens argued that photography might also be the ideal medium for Postmodernism. Feminism had already challenged the "patriarchy" (the masculine control of power in society), and Owens characterized Modernism as patriarchal, authoritative, single-minded, and driven by the quest for originality and artistic mastery. He therefore argued that feminists and photographers were better positioned to create outstanding Postmodern art than the mostly male Neo-Expressionist painters. Postmodernism, feminism, and photography all forced viewers to confront difference; all challenged the authority of the canon; none particularly valued originality or individual artistic mastery. In keeping with this, many women artists used Postmodern strategies to create feminist art (see "The Guerrilla Girls," page 1110).

SHERMAN In 1977, Cindy Sherman (b. 1954) began work on her "Untitled Film Stills" series that exemplifies Postmodern strategies of looking. These black-and-white photographs eerily resemble publicity stills from the early 1960s, but they are actually contemporary photographs of Sherman herself in which she poses, appropriately made-up, in settings that seem to quote from the well-known plots of old movies. In **UNTITLED FILM STILL #21** (**FIG. 33–36**), for instance, she appears as a small-town "girl" recently arrived in the big city to find work. Other photographs from the series show her variously as a Southern belle, a hard-working housewife, and a teenager waiting by the phone for a call.

33–36 • Cindy Sherman UNTITLED FILM STILL #21
1978. Black-and-white photograph, 8″ × 10″ (20.3 × 25.4 cm). Courtesy of the artist and Metro Pictures, New York.

Watch a video about Cindy Sherman on myartslab.com

In 1984, the Museum of Modern Art mounted "An International Survey of Painting and Sculpture," an exhibition that supposedly displayed the most important art of the time, yet of the 169 (mostly white) artists included in the exhibition, only 13 were women. By way of a rejoinder to this and several other such exhibitions, the following year the radical feminist group the Guerrilla Girls was founded in New York to function, they said, as "the conscience of the art world." Its members wear gorilla masks to hide their identity and to prevent personal reprisals; they call themselves "girls" as a play on the demeaning term "girl" as applied to women. Each Guerrilla Girl takes as a pseudonym the name of a famous dead woman artist. They have declared that the new "f" word is feminism.

Their mandate is to reveal gender and racial inequities in the art world, to demonstrate against discrimination, and to fight for the rights of women and artists of color. The Guerrilla Girls use the strategies of guerrilla warfare—they act covertly and strike anonymously at the heart of their enemy. They compile statistics on discrimination in the art world, produce sharp, witty, sophisticated posters that draw on the best advertising theory, and paste these posters at night on walls in the art districts of New York, close to offending galleries and museums. The posters are highly visible, damning, and very funny, and they have made a difference.

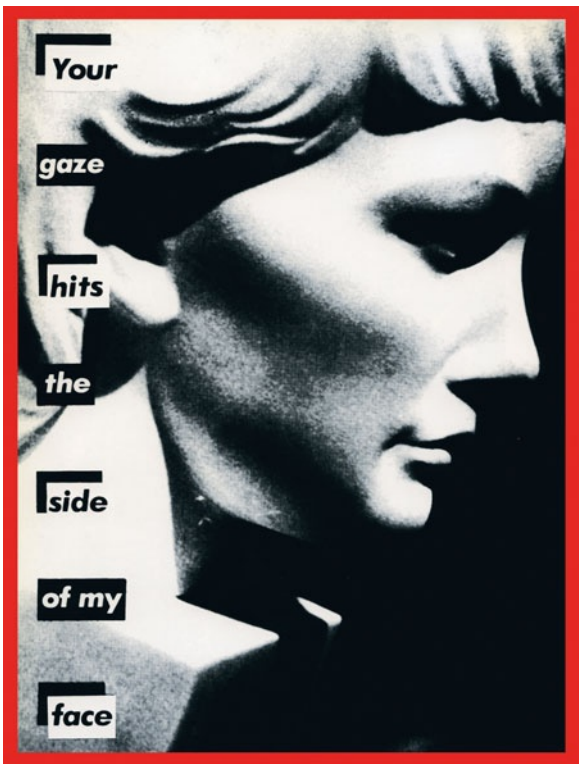
One of their most famous posters features a variation on Ingres's *Large Odalisque* (see FIG. 30–56) and the words "Do women have to be naked to get into the Met. Museum?" As the poster explains, 85 percent of the nudes on display in the Metropolitan Museum at the time (1989) were women, while less than 5 percent of art in the museum was by women. Sadly, the Guerrilla Girls repeated their survey in 2005 and found that there were even fewer women artists (3 percent), but, as they said, at least there were more naked men!

THE ADVANTAGES OF BEING A WOMAN ARTIST (**FIG. 33–37**) delivers a clever, ironic, and sadly accurate list of the "benefits" of being a woman artist. Today's Guerrilla Girls have broadened their reach to address larger issues of race and political discrimination in the world. They have made significant differences in the art world, if not yet at the Met.

33–37 • Guerrilla Girls **THE ADVANTAGES OF BEING A WOMAN ARTIST**
1988. Offset print, 17″ × 22″ (43.2 × 55.9 cm).
Collection of the artists. © Guerrilla Girls.

Critics have discussed these images in terms of second-wave feminism since they question the culturally constructed roles played by women in society, and since they critique the male gaze. In each, Sherman is both the photographer and the photographed. By assuming both roles, she complicates the relationship between the person looking and the person being observed, and she subverts the way in which photographs of women communicate stereotypes.

KRUGER Barbara Kruger (b. 1945) makes an even stronger point about how women are observed in **UNTITLED (YOUR GAZE HITS THE SIDE OF MY FACE)** (**FIG. 33–38**). Kruger began her career as a designer for *Mademoiselle* magazine before using photography to make art. Her signature style is a combination of black-and-white photographic images with the red three-color printing used in cheap advertising. Kruger appropriates the visual



33–38 • Barbara Kruger **UNTITLED (YOUR GAZE HITS THE SIDE OF MY FACE)**
1981. Photograph, red painted frame, 55″ × 41″ (140 × 104 cm).
Mary Boone Gallery, New York. © Barbara Kruger.

33-39 • Faith Ringgold TAR BEACH (PART I FROM THE WOMEN ON A BRIDGE SERIES)
1988. Acrylic on canvas, bordered with printed, painted, quilted, and pieced cloth, 74⅝″ × 68½″ (190.5 × 174 cm). Guggenheim Museum, New York. © Faith Ringgold 1988. Gift of Mr. and Mrs. Gus and Judith Lieber

View the Closer Look for *Tar Beach* on myartslab.com

character of advertising—its layout style, and its characteristic use of slogans—to suggest and subvert the advertising image. Here she personalizes the relationship between viewer and viewed—the person who looks (the spectator) and the person who is looked at (the subject)—by addressing viewers directly with the personal pronoun "you." The spectator is active, while subject is passive. Usually the person who looks holds the power of the "gaze," implicitly subjugating the person being looked at. But if the person being looked at returns, rejects, or deflects the gaze, the traditional power relationship is upset. That is what happens in Kruger's image, where the observer ("you") is blocked by the subject, who declares that "your gaze" is deflecting by "the side of my face." Kruger's art is subversive and interventionist; she has distributed it on posters, on T-shirts, even on pencils and pens.

POSTMODERNISM AND RACE OR ETHNICITY

Other artists have likewise used Postmodern strategies to draw attention to racial and ethnic difference, advocating for change and exploring how race and gender combine to silence artists.

RINGGOLD Faith Ringgold (b. 1930) draws on the tradition of African-American quilt making combined with the heritage of African textiles to paint significant statements about race in America. In the early 1970s, Ringgold began to introduce traditional women's crafts into her art, painting on soft fabrics rather than on stretched canvases and framing her paintings with decorative quilted borders. Ringgold's mother, Willi Posey, a fashion designer and dressmaker, made the quilted borders until her death in 1981, after which Ringgold began to do the quilting herself. In 1977, Ringgold started writing her autobiography (*We Flew Over the Bridge: The Memoirs of Faith Ringgold*, 1995) but, unable to find a publisher, decided to sew her stories into quilts instead—what she termed "story quilting."

Animated by a feminist sensibility, Ringgold's story quilts are narrated by women and usually address women's issues. In **TAR BEACH** (**FIG. 33-39**), the narrator is 8-year-old Cassie Louise Lightfoot—although the story is actually based on Ringgold's own memories of growing up in Harlem. "Tar Beach" refers to the roof of the apartment building in which Ringgold's family lived. They

33–40 • Lorna Simpson
STEREO STYLES
1988. Ten black-and-white Polaroid prints and ten engraved plastic plaques, 5′4″ × 9′8″ (1.63 × 2.95 m) overall. Private collection.

slept there on hot summer nights, and Ringgold describes it as a magical place. Cassie and her brother lie on a blanket while their parents and neighbors play cards. She dreams that she can fly and that she can possess everything over which she passes. Cassie is shown flying over the George Washington Bridge, claiming it for herself; over a new union-constructed building, claiming it for her father who, as an African-American construction worker, was not allowed to join the union; and over an ice-cream factory, claiming for her mother "ice cream every night for dessert." Cassie's fantasy is charming, but it reminds viewers of the real social and economic prejudices that African Americans have faced in America's past and present.

SIMPSON In **STEREO STYLES** (**FIG. 33–40**), Lorna Simpson (b. 1960) arranges in a double row ten Polaroid images of African-American women photographed from behind. Each wears a different hairstyle, described variously and ironically as "Daring," "Sensible," "Severe," "Long and Silky," "Boyish," "Ageless," "Silly," "Magnetic," "Country Fresh," and "Sweet." Simpson frequently photographs African-American women with their faces turned away to suggest that they are seen only in terms of their bodies or, in this case, of their African-American hair styles. Her images ask us to consider how African-American women are stereotyped and to contemplate the role that hair plays as an indicator of race, gender, and class in society.

33–41 • Judith F. Baca THE DIVISION OF THE BARRIOS (DETAIL FROM THE GREAT WALL OF LOS ANGELES)
1976–1983 (section shown painted summer 1983). Acrylic on cast concrete, height 13′ (4 m), overall length of mural approx. 2,500′ (762 m). San Fernando Valley Tujunga Wash, Van Nuys, California. © SPARC.

33–42 • Kerry James Marshall MANY MANSIONS 1994. Acrylic on paper mounted on canvas, 114¼″ × 135⅛″ (290 × 343 cm). The Art Institute of Chicago. Max V. Kohnstamm Fund (1995.147)

Watch a video about Kerry James Marshall on myartslab.com

BACA Judith F. Baca (b. 1946) pays tribute to her Mexican-American heritage in *The Great Wall of Los Angeles*—begun in 1976 and extending almost 2,500 feet along a flood drainage canal—which looks back to the Mexican mural movement to recount the history of California as seen through Mexican-, African-, and Japanese-American eyes. This detail, **THE DIVISION OF THE BARRIOS** (**FIG. 33–41**), depicts the residents of a Mexican-American neighborhood protesting futilely against the division of their neighborhood by a new freeway. Other scenes include the deportation of Mexican-American citizens during the Great Depression and the internment of Japanese-American citizens during World War II. Like Judy Chicago's *Dinner Party* (see FIG. 33–23), Baca's *The Great Wall of Los Angeles* was a collaborative effort involving many professional artists and hundreds of young people.

MARSHALL MANY MANSIONS (**FIG. 33–42**) by African-American painter Kerry James Marshall (b. 1955) is a wry, ironic commentary on race, class, and poverty in American society. The work refers to Stateway Gardens, Chicago, one of the largest and worst-maintained housing projects in America. The scandalously inadequate conditions were the subject of much debate prior to its demolition in 2007. Marshall shows an unrealistically idyllic attempt by three African-American men—impossibly well dressed for gardening—to create an equally impossibly tidy garden that includes manicured topiary in the background and flowerbeds in the foreground. The painting includes a number of biting details, including the statement "In my mother's house there are many mansions," which both changes the gender of the biblical quotation (John 14:2) and comments on the disrepair of the projects by labeling them, ironically, "mansions." Adding irony on top of irony, two cute cartoon bluebirds with a baby-blue ribbon fly into the scene like the birds that bring the fairy godmother's gifts to Cinderella in rags in the Disney film, while two Easter baskets neatly wrapped in plastic sit in the garden. Marshall based the off-center triangular composition of this large painting on Géricault's *The Raft of the "Medusa"* (see FIG. 30–50). He told an television interviewer from PBS, "That whole genre of history painting, that grand narrative style of painting, was something that I really wanted to position my work in relation to."

LUNA James Luna (b. 1950) asks us to confront Native American stereotypes in **THE ARTIFACT PIECE** (**FIG. 33–43**), first staged in 1987 in a hall dedicated to a traditional ethnographic exhibition at the Museum of Man in San Diego. Luna lay, almost naked, in a glass display case filled with sand embedded with artifacts from his life, including his favorite music and books, and personal legal papers. Museum-style labels pointed to marks and scars on his body that he had acquired while drinking or fighting, or in accidents. In this way, Luna literally turned his living body and his life

33–43 • James Luna THE ARTIFACT PIECE
First staged in 1987 at the Museum of Man, San Diego. Luna also performed the piece for "The Decade Show," 1990, in New York.

into an ethnographic object for people to ogle, assess, and judge. By physically objectifying himself, he challenges our prejudices, stereotypes, and assumptions about Native Americans in general and about him specifically.

SCULPTURE

In the 1980s, several sculptors became embroiled in controversies over the nature and purpose of sculpture itself. Following in the footsteps of Andy Warhol (see FIG. 33–11), some of their works challenged sculptural orthodoxy by introducing images and objects appropriated from popular and mass culture, while others raised questions about the rights of sculptors to create deliberately confrontational or offensive works, especially when fulfilling government commissions for site-specific sculptures in the public domain.

KOONS Jeff Koons (b. 1955)—self-publicist and critical celebrant of the superficial, consumption-crazy suburban society of the 1980s—has enshrined as art such household objects as vacuum cleaners, inflatable bunny rabbits, topiary puppy dogs, and porcelain pornography, all with sly references to Duchamp (see FIG. 32–30). **PINK PANTHER** (**FIG. 33–44**) shows a cheesy centerfold pin-up's unsettling embrace of the cuddly cartoon figure. At more than 3 feet tall, this slick and glossy work is almost life-size, made from porcelain, a material more commonly used for knick-knacks than sculpture. The flat pastel colors recall Warhol's Marilyn Monroe portraits (see FIG. 33–12). Koons's unsettlingly bland and pretty work invites, even welcomes, critical disapproval, embracing kitschy lower-middle-class consumer culture without seeming to critique it, openly materialistic and straightforwardly shallow.

SERRA Richard Serra (b. 1939) studied sculpture at the University of California at Berkeley and at Santa Barbara, and at Yale. In his early works, he draped vulcanized rubber in different

33–44 • Jeff Koons PINK PANTHER
1988. Porcelain, ed. 1/3. 41″ × 20½″ × 19″ (104.1 × 52.1 × 48.3 cm). Collection Museum of Contemporary Art, Chicago. © Jeff Koons.

Watch a video about Jeff Koons on myartslab.com

33–45 • Richard Serra
TILTED ARC
1981–1989. Jacob K. Javitz Federal Plaza, New York.
Steel. Destroyed.

arrangements and threw molten lead against gallery walls, but in the early 1970s, he began making the sculptures from very large steel plates for which he is now (in)famous. In 1981, he won a commission from the General Services Administration (GSA) to create a sculpture, **TILTED ARC** (**FIG. 33–45**), for the banal plaza in front of the Javitz Federal Building in New York. The GSA approved plans for the proposed work, but once installed, the sculpture, a long curved Cor-Ten steel wall 120 feet long, 12 feet tall, and 2½ inches thick, bisected the plaza, completely changing it as a public space and making it impossible to hold concerts or performances. Even casual use by those who worked in the building was made difficult. Over time *Tilted Arc* rusted and was soon covered in graffiti and pigeon droppings. Public outrage against it became so intense that in 1986 Serra's sculpture was removed to a Brooklyn parking lot, an action that incited further furor, this time among artists and critics. Serra argued that moving the site-specific piece had destroyed it; he filed a lawsuit claiming censorship, but the Federal district court found no legal merit in his case.

Tilted Arc raised several important questions about the rights and responsibilities of artists, as well as the obligations of those who commission public works of art. Clearly Serra's sculpture had intentionally changed (for some spoiled) Javitz Plaza. In court, the artist did not attempt to defend his work on aesthetic grounds, but to claim the right to create the piece as planned and approved. This well-publicized legal case precipitated changes in the commissioning of public sculpture. Today neighborhood groups and local officials meet with artists well in advance of public commissions. Important questions, however, remain unresolved. Does the institution of such public safeguards lead to better public sculpture? Or do they merely guarantee that it will be bland, inoffensive, and decorative?

LIN Maya Lin (b. 1959) was an architecture student at Yale University in 1981 when a jury of architects, landscape architects, and sculptors awarded her the commission for the **VIETNAM VETERANS MEMORIAL** (**FIG. 33–46**) near the Mall in Washington, DC. Lin (one of 2,573 who submitted design proposals) envisioned a simple and dramatic memorial cut into the ground in a V-shape. Two highly polished black granite slabs reach out from deep in the earth at the center. Each of these arms is 247 feet long, and they meet at a 130-degree angle where the slabs are 10 feet tall. The names of 58,272 American soldiers killed or declared missing in action during the Vietnam War are listed chronologically, in the order they died or were lost, beginning in 1956 at the shallowest point to the left and climaxing in 1968 at the tallest part of the sculpture, representing the year of highest casualties. Since the polished granite reflects the faces of visitors, they read the names of the dead and missing with their own faces superimposed over them. The memorial, commissioned by Vietnam Veterans for Vietnam Veterans, serves both to commemorate the dead and missing and to provide a place where survivors can confront their own loss. This sculpture is one of the best-known works of public art in the United States and has transformed the way the nation mourns its war dead. Visiting it is a powerful and profound experience.

Yet, when it was first commissioned, the Vietnam Veterans Memorial was the subject of intense debate. It was described as a "black gash in the Mall," its color contrasting with the pervasive

33-46 • Maya Lin **VIETNAM VETERANS MEMORIAL, WASHINGTON, DC**
1981–1983.

white marble of the surrounding memorials. Lin was accused of creating a monument of shame, one critic going so far as to claim that black was the universal color of "shame, sorrow, and degradation in all races, all societies." Opposition to the sculpture was so intense in some quarters that, in 1983, the Vietnam Veterans Memorial Fund commissioned a second, naturalistic sculpture showing three soldiers from Georgia-born artist Frederick Hart (1943–1999), placed 120 feet from the wall; in 1993, Texas sculptor Glenda Goodacre (b. 1939) created a comparable sculpture of three nurses, added 300 feet to the south to memorialize the contribution of women during the war.

ART, ACTIVISM, AND CONTROVERSY: THE NINETIES

The passage from the 1980s to the 1990s was marked by what is commonly referred to as the "Culture Wars" (see "Controversies Over Public Funding for the Arts," page 1118), a confrontation between artists and public officials in America over freedom of speech and public funding for the arts, particularly with regard to the right to make art that might be considered offensive or obscene by others. At the same time many artists who had previously worked on the periphery of society and established art institutions began to claim center stage by making aggressive images about identity and unequal treatment on the grounds of gender, sexual orientation, race, or class. Many of these artists worked with particular passion and urgency as they or their friends and partners died from AIDS. The 1990s also saw the beginning of the digital age, when a new interest in the mutability of photography and film opened imaginative new vistas for artists.

THE CULTURE WARS

In the early 1990s, several previously marginalized younger artists achieved fame by producing narrative images deliberately intended to disrupt, provoke, and offend viewers (see "Controversies over Public Funding of the Arts," page 1118). In the United States, Andres Serrano defamed an image of the Christian crucifix while Robert Mapplethorpe confronted audiences with openly gay sexuality. In the United Kingdom, Damien Hirst defiled the mortal

A CLOSER LOOK | *Plenty's Boast*

by Martin Puryear. 1994–1995. Red cedar and pine.
68″ × 83″ × 118″ (172.7 × 210.8 × 299.7 cm). Nelson-Atkins Museum of Art, Kansas City, Missouri.
© Martin Puryear. Purchase of the Renee C. Crowell Trust (F95–16 A–C)

Puryear spent a year with the Peace Corps in Sierra Leone, working with African carpenters to learn their woodworking methods and skills. Note the gentle and beautifully irregular hand-finishing at the mouth of the sculpture and in the binding of its tail.

Puryear, who studied furniture making with James Krenov, maintains the highest craft standards. Notice the radiating grain on the inside of the horn, the spiraling grain on its tail, and the exquisite quality of the joints.

The clarity, abstract nature, and monumental scale (it is 5½ feet tall) of the sculpture seem to refer to Minimalism, but evidence of the human hand in the crafting of the piece, as in the wobble in the line of the bell, suggests something closer to Process art.

The twisting tail suggests the empty shell of a strange animal or plant. Although it is lying passively at the moment, it looks as if it could flex quickly (note the jointing) to deliver a deadly sting.

The bell shape evokes many forms, such as a musical horn, an old-fashioned gramophone horn, a flower's bell, or a cornucopia (horn of plenty).

Puryear wants viewers to see ghosts of resemblances in his allusive sculpture. Perhaps most obviously, *Plenty's Boast* suggests a cornucopia, filled with the fruits of harvest and symbolizing abundance. But the cone is empty, implying an "empty boast"—a phrase suggested by the title.

View the Closer Look for *Plenty's Boast* on myartslab.com

ART AND ITS CONTEXTS | Controversies over Public Funding for the Arts

Should public money help pay for art that some taxpayers believe to be offensive and indecent? This question started a political battle in 1989–1990 after controversial works of art by Robert Mapplethorpe (1946–1989) and Andres Serrano (b. 1950) went on public display in exhibitions funded in part by the National Endowment for the Arts (NEA), an agency of the Federal government. The ensuing debate pitted artists and museum administrators against political and religious figures in what is now referred to as the "Culture Wars."

Serrano's *Piss Christ* (see FIG. 33–48) was at the center of the debate. Serrano did not use public money directly to create this work, but the Southeastern Center for Contemporary Art (SECCA), which exhibited *Piss Christ* in a group exhibition, was a recipient of NEA funds. The Reverend Donald Wildmon, leader of the American Family Association, described *Piss Christ* as "hate-filled, bigoted, anti-Christian, and obscene," and told his many followers to flood Congress and the NEA with letters protesting the misuse of public funds. Several high-profile conservative Republican politicians swiftly joined his attack.

At the same time, the traveling exhibition "The Perfect Moment," a retrospective of the work of photographer Mapplethorpe, who had recently died from AIDS, was canceled by the Corcoran Gallery of Art in Washington, DC, for fear that the show's content might cause offense or threaten the museum's government funding. "The Perfect Moment" had been organized by the Institute of Contemporary Art (ICA) in Philadelphia, was NEA-funded, and included several homoerotic and sadomasochistic images, including very provocative self-portraits of the artist. When it was shown in Cincinnati, the museum director was arrested. Additionally, in 1990 amid a flurry of debate, the NEA rescinded the grants awarded to four artists—who became known as the "NEA Four" (Karen Finley, John Fleck, Holly Hughes, and Tim Miller)—because they made lesbian, gay, or radical feminist art. Congress slashed NEA funding by $45,000: the sum of Serrano's $15,000 SECCA grant, plus the ICA's $30,000 grant for the Mapplethorpe show. The NEA Four sued and won back their grants in 1993, but a so-called "obscenity clause" was added to NEA regulations requiring jurors to consider the "general standards of decency and respect for the diverse beliefs and values of the American public" when making awards.

During the next five years, the NEA was largely restructured by the Republican-controlled House of Representatives, some of whose members wanted to eliminate the agency altogether. In 1996, Congress reduced the NEA's budget by 40 percent.

Controversies over public funding continued, however. In 1999, the Brooklyn Museum of Art exhibited "Sensation: Young British Artists from the Saatchi Collection," causing another major controversy over public funding and offensive art. The Brooklyn Museum kept the show open in direct defiance of a threat from Mayor Rudolph Giuliani to eliminate city funding and evict the museum from its city-owned building if it persisted in showing art that he considered "sick" and "disgusting." Giuliani and Catholic leaders took particular offense at Chris Ofili's **THE HOLY VIRGIN MARY** (**FIG. 33–47**). When the Brooklyn Museum of Art still refused to cancel the show, Giuliani withheld the city's monthly maintenance payment to the museum of $497,554 and filed a suit in the state court to revoke its lease. In response, the museum filed for an injunction against Giuliani's actions on the grounds that they violated the First Amendment, and the United States District Court for the Eastern District of New York eventually barred Giuliani from punishing or retaliating against the museum in any way for mounting the exhibition. Guiliani had argued that Ofili's art fostered religious intolerance, but the court ruled that the government has "no legitimate interest in protecting any or all religions from views distasteful to them," adding that taxpayers "subsidize all manner of views with which they do not agree" and even those "they abhor."

33–47 • Chris Ofili THE HOLY VIRGIN MARY
1996. Acrylic, oil paint, polyester resin, paper collage, glitter, map pins, and elephant dung on linen, 7′11″ × 5′11 5/16″ (2.44 × 1.83 m). MONA, Museum of Old and New Art, Hobart, Tasmania, Australia © Chris Ofili.

remains of domestic animals while Chris Ofili created a racially and culturally hybrid Christian Madonna. The resulting social and political backlash triggered the Culture Wars.

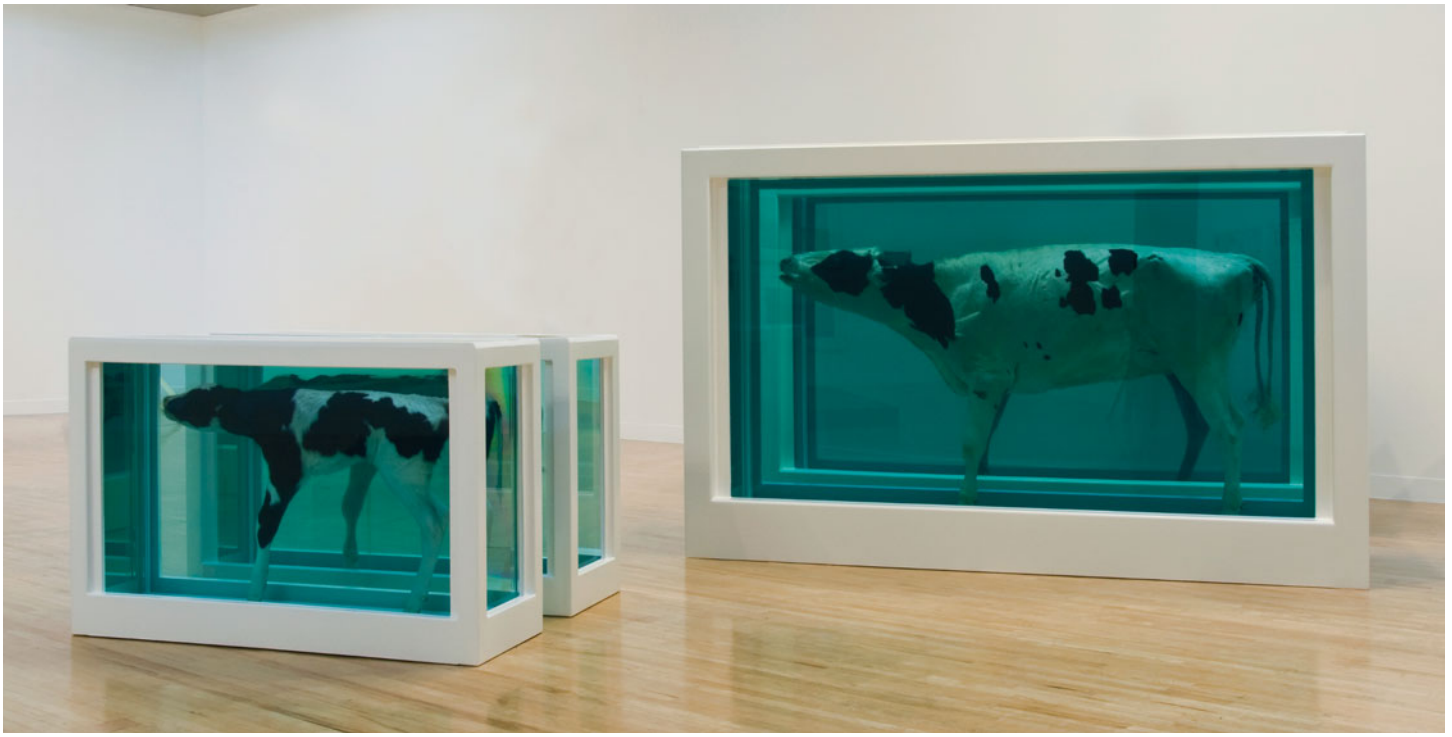
SERRANO In 1987, Andres Serrano (b. 1950) created **PISS CHRIST** (**FIG. 33–48**). Like other artists of the time, Serrano's art explores social taboos in deliberately confrontational and offensive ways. His art dances between the luxuriously beautiful and the abject. His photographs of the homeless, Ku Klux Klansmen, suicides, and murder victims have proven so difficult for some viewers that they have inspired vandalism. *Piss Christ* is an almost 2-foot-high, brilliantly colored Cibachrome print of a Christian crucifix which the artist submerged in a Plexiglas box filled with his own urine. Serrano, who was raised a strict Catholic, has argued that this image is about confronting the physicality of the death of the body of Christ, sometimes too easily forgotten, and that it critiques the commercialization of Christ's image in the media, which is why it is also so provocative and offensive to others.

33–48 • Andres Serrano **PISS CHRIST**
1989. Cibachrome print mounted on Plexiglas, 23½″ × 16″ (59.7 × 40.6 cm).

HIRST In London in the 1980s, a group of Young British Artists (YBAs) banded together to exhibit their work, led informally by Damien Hirst (b. 1965). In 1995, the Walker Art Center in Minneapolis mounted an exhibition entitled "Brilliant," featuring 22 British artists, many of whom used nontraditional materials and images in their art, had working-class backgrounds or sympathies, or had an adversarial relationship with mainstream society. Two years later, the London Royal Academy featured many of the same artists in "Sensation," an exhibition of art from the Charles Saatchi Collection, which consolidated the reputation of many YBAs. When the show traveled to the Brooklyn Museum in 1999, however, it was considered so offensive that the mayor of New York threatened to close the museum if it was not removed.

Damien Hirst is one of the most outrageous of the original YBAs and his most outrageous work of art may be *For the Love of God* (2007), a diamond-encrusted human skull with an asking price of $100m. His art probes the physical reality of death and the impossibility of imagining our own death, and he frequently uses dead animals in his work. In **MOTHER AND CHILD (DIVIDED)** (**FIG. 33–49**) he has bisected vertically and longitudinally the bodies of a cow and her calf and displayed them in glass display cases filled with formaldehyde solution. This sculpture resembles the kind of display that viewers might see in a natural history museum—but with some significant differences. The cases are arranged so that viewers can walk not only around them, but also see between them. On the outside, these animals retain an amazingly lifelike look (even their eyelashes and individual hairs are visible) within the formaldehyde solution, but once we see the cleavages in their bones, muscles, organs, and flesh on the inside, the actuality of their death is overwhelming. Taking into account that in the 1990s British cattle were being slaughtered daily in an attempt to stop the spread of the terrifying BSE (Mad Cow Disease), *Mother and Child (Divided)* creates a feeling of being caught between life and death, between mother and child, between scientific presentation and, as in Serrano's work, a set of barely suppressed and disturbingly powerful emotions.

OFILI The art of Nigerian-British artist Chris Ofili (b. 1968) provided the focal point for criticism of the 1999 "Sensation" exhibition at the Brooklyn Museum. Ofili exhibited *The Holy Virgin Mary* (see FIG. 33–47), a glittering painting of a stylized African Madonna which includes among its myriad media elephant dung and



33-49 • Damien Hirst **MOTHER AND CHILD (DIVIDED), EXHIBITION COPY 2007 (ORIGINAL 1993)**
2007. Glass, painted stainless steel, silicone, acrylic, monofilament, stainless steel, cow, calf, and formaldehyde solution, two tanks at 82⅓″ × 126⅞″ × 43″ (209 × 322 × 109 cm), two tanks at 45″ × 66½″ × 24⅝″ (114 × 169 × 62.5 cm). © 2012 Damien Hirst and Science Ltd. All rights reserved/ DACS,London/ARS, NY. Photographed by Prudence Cuming Associates.

small found photographs of women's buttocks. Ofili, who spent a year in Zimbabwe studying the use of materials in art, explained that many African nations have a tradition of using found or salvaged objects and materials in both popular and high art. Ofili's painting is a contemporary bicultural reinvention of the Western Madonna tradition, and its use of elephant dung intends to reinforce this black Madonna's connection to the art and religion of Zimbabwe and to represent her fertility. Then-mayor of New York Rudolph Giuliani and his allies, however, considered the picture so shocking and sacrilegious that they ordered it removed immediately or the exhibition closed. Giuliani maintained that "There's nothing in the First Amendment that supports horrible and disgusting projects!"

ACTIVIST ART

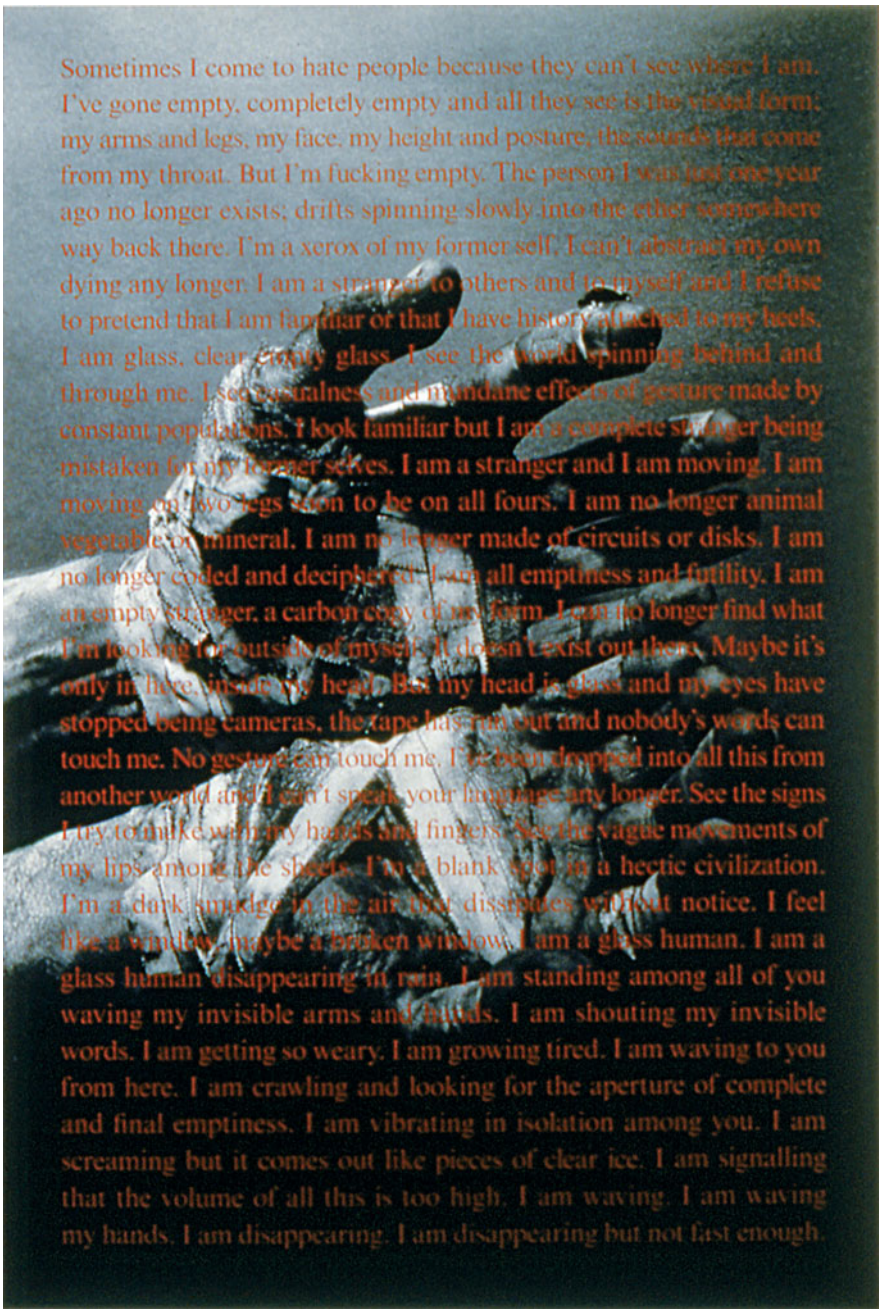
The Culture Wars were fueled by a significant increase in Activist art during the 1990s. AIDS decimated the younger art scene in New York's East Village and triggered a global health crisis by mid decade. Increasingly, anger over the agony of those dying from, and losing friends and lovers to, AIDS, combined with government inaction, spilled over into art. Thus the 1990s opened with angry art about the body, AIDS, and identity, as well as with continued clamoring for acknowledgment of the discrimination faced by people of different races, ethnicities, classes, and sexual orientations. The Culture Wars were, in many ways, about artists searching for a place in the world while so many were fading from it.

GONZALEZ-TORRES In the mid-1980s, the spread of the human immunodeficiency virus (HIV), the underlying cause of AIDS, had begun to reap its deadly harvest within the gay community. Felix Gonzalez-Torres (1957–1996) created "**UNTITLED" (LOVERBOY)** (**FIG. 33-50**) in 1990 as his long-time partner Ross Laycock was dying from AIDS. The piece is deceptively simple: a stack of pale blue paper sat on the gallery floor and

33-50 • Felix Gonzalez-Torres **"UNTITLED" (LOVERBOY)**
1990. Blue paper, endless supply, 7½″ (at ideal height) × 29″ × 23″ (19.1 × 73.7 × 58.4 cm). Installation view of *Felix Gonzalez-Torres* at Andrea Rosen Gallery, New York, 1990.

visitors followed instructions by taking a sheet as they walked by. As time passed, the stack of paper gradually diminished, the disappearance of which could be understood as a touching allegory of the slowly disappearing body of Gonzalez-Torres's partner. The artist said: "I wanted to make something that would disappear completely." There is a poignant directness to this work. Gonzalez-Torres himself died of AIDS in 1996.

WOJNAROWICZ David Wojnarowicz (1955–1992) railed against death before he too died from AIDS in 1992. In 1987, Wojnarowicz's lover, photographer Peter Hujar died from AIDS and Wojnarowicz himself was diagnosed as HIV-positive. In response, he began to make forcefully aggressive art about the fear and confusion of watching a loved one die while facing one's own death. In **UNTITLED (HANDS)** (**FIG. 33–51**), Wojnarowicz photographed, in black and white, two bandaged hands outstretched as if in a begging gesture. Superimposed is a text in angry red type taken from Wojnarowicz's book *Memories That Smell Like Gasoline*, in which he describes how he is hollowing out from the inside and becoming invisible as he dies. Parts of Wojnarowicz's book were reprinted in the catalog of an exhibition, "Witnesses Against Our Vanishing," which featured art by and about artists with AIDS and which became a flashpoint in the Culture Wars.



33–51 • David Wojnarowicz "UNTITLED (HANDS)"
1992. Silver print with silkscreened text, 38″ × 26″ (96.5 × 66.0 cm).
Courtesy of the estate of David Wojnarowicz and PPOW Gallery, New York.

SMITH In sculpture of the early 1990s, the physicality of the human body reasserted itself as a site for the discourse on AIDS. The sculptor Kiki Smith (b. 1954), who lost a sister to AIDS, explores the body, bodily functions, and the loss of physical control that the dying experience in works such as the 1990 **UNTITLED** (**FIG. 33–52**). This disturbing sculpture shows two life-size naked figures, female and male, made from flesh-colored painted beeswax and hanging passively, but not quite lifelessly, side by side about a foot above the ground. Milk drips from the woman's breasts and semen drips down the man's leg, as if both have lost control of bodily functions that were once a source of vitality and pleasure. There is a profound sense of loss, but also of release. Smith has written that since our society abhors the reality of bodily functions, we strive to conceal and control them, making our loss of control as death nears humiliating and frightening. This sculpture asks us to consider bodily control—both our own sense of control and the control that others exert on our body as we die—and suggests that relinquishing it may be as liberating as it is devastating.

WODICZKO Some artists took their art beyond the gallery, not only advocating social change but working to make a tangible difference within society. In the late 1980s, Polish-born Canadian artist Krzysztof Wodiczko (b. 1943) created the **HOMELESS VEHICLE** (**FIG. 33–53**), designed in collaboration with the homeless in New York as "an instrument for survival for urban nomads." Wodiczko wanted to draw attention to the problem of homelessness in New York, one of the richest cities in

33–52 • Kiki Smith
UNTITLED
1990. Beeswax with microcrystalline wax figures on metal stands, female figure installed height 6′1½″ (1.87 m), male figure 6′4$^{15}/_{16}$″ (1.95 m). Whitney Museum of American Art, New York. © Kiki Smith, courtesy The Pace Gallery.

33–53 • Krzysztof Wodiczko HOMELESS VEHICLE
1988–1989. Aluminum and mixed media. Variant 3 of 4, pictured at Trump Tower, New York. © Krzysztof Wodiczko.

Watch a video about Krzysztof Wodiczko on myartslab.com

33-54 • Rachel Whiteread HOUSE
1993. Corner of Grove and Roman Roads, London. 1993. Concrete. Destroyed 1994. Commissioned by Artangel. Received the Turner Prize, Tate Britain, London. © Rachel Whiteread. Photo: Sue Omerod. Courtesy of the artist, Luhring Augustine, New York, and Gagosian Gallery.

the richest country in the world. But he did not want simply to illustrate homelessness or evoke pity. Rather, he wanted to dramatize homelessness by making it visible while at the same time actually helping the homeless. The Homeless Vehicle is a modified and "upgraded" version of the shopping cart that so many homeless people use to carry around their worldly possessions. Wodiczko designed the cart with a waterproof and relatively safe sleeping pod, a series of baskets underneath in which to store belongings, and a brightly colored flag to indicate approach. The homeless who were lucky enough to get a vehicle were pleased with the way it worked, but the New York city authorities felt that the carts made the homeless too visible. They disappeared quickly.

WHITEREAD The British sculptor Rachel Whiteread (b. 1963) made her reputation as a YBA by casting the inverse of everyday objects such as a bathtub or worn mattress to reveal the ghostliness of their absence. In 1993, she turned her attention to the invisibility of the urban poor with her largest and most controversial work, **HOUSE** (**FIG. 33-54**). For this project, Whiteread cast in concrete the inner space of an entire three-story terraced house, one of a row in London's East End slated for demolition by developers, who effectively erased the last vestiges of a community that had pulled together heroically during the Blitz in World War II. *House* is about how memories are contained in places and times, and how easily they can be destroyed. As the other houses around it were demolished, Whiteread sprayed concrete on the inner walls of "her house" to make a cast of the space within it. Then she dismantled the house itself. The white concrete left behind outlined a ghostly trace of the space within the house that had once been someone's home. The publicity surrounding Whiteread's *House* brought to the fore several critical issues in British society—including homelessness, the costs and benefits of urban renewal, and the social position of the working class—by articulating controversial concerns in ways that are impossible using other means of communication. Whiteread intended *House* to make a political statement about "the state of housing in England; the ludicrous policy of knocking down homes like this and building badly designed tower blocks which themselves have to be knocked down after 20 years."

33–55 • Shirin Neshat REBELLIOUS SILENCE
1994. Black-and-white RC print and ink (photograph by C. Preston), 11″ × 14″ (27.9 × 35.6 cm). Barbara Gladstone Gallery, New York.

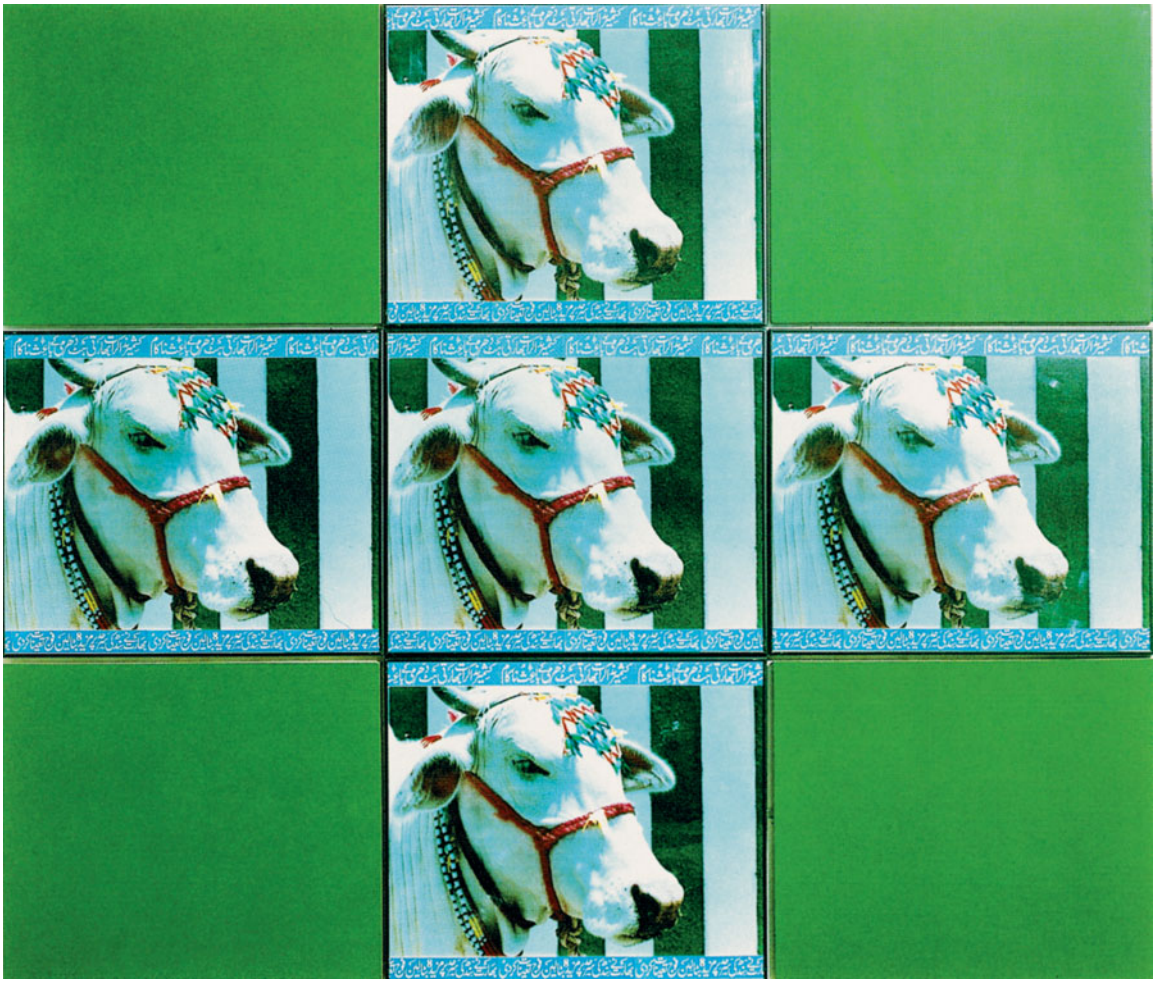
POSTCOLONIAL DISCOURSE

With increasing migration and the expansion of global communications and economies, questions of personal, political, cultural, and national identity also emerged in the 1990s. Postcolonial artists began to address issues of contested identity and the identity struggle of postcolonial peoples, and to investigate the dissonance produced by transnational (mis)communication between colonizers and the postcolonized. Many of these artists, such as Shirin Neshat and Rasheed Araeen, speak with unfamiliar but forthright and significant new artistic voices.

NESHAT In **REBELLIOUS SILENCE** (**FIG. 33-55**) from her 1994 "Women of Allah" series of photographs, Shirin Neshat (b. 1957) explores how Iranian women are stereotyped in the West, claiming that their Islamic identities are more varied and complex than is frequently perceived. Each of Neshat's "Women of Allah" photographs portrays both a part of an Iranian woman's body—such as her hands or her feet—overwritten with Farsi text and a weapon. In *Rebellious Silence*, the woman wears the traditional chador but her face is exposed, overwritten with calligraphy and bisected by a rifle barrel. Both calligraphy and rifle seem to protect her from the viewer, but they also create a sense of incomprehensibility or foreignness that prompts us to try to categorize her. Likewise, although the woman wears a chador, she looks directly and defiantly out of the photograph at us, meeting and returning our gaze. She challenges us to acknowledge her as an individual—in this case a strong and beautiful woman—but simultaneously and paradoxically prompts us to see her as a stereotypical Iranian woman in a chador. Neshat confronts our prejudices while also raising questions about the position of women in contemporary Iran.

ARAEEN Pakistani artist Rasheed Araeen (b. 1935) lives in London, where he founded the journal *Black Phoenix* in 1978 (renamed *Third Text* in 1989), a leading journal on postcolonial art, culture, and ethnicity. Araeen's 1985–1986 **GREEN PAINTING IV** (**FIG. 33-56**) of nine equal-sized panels, the central five containing photographs of the head of a young bull with garlands around its neck, prepared for ritual sacrifice and framed above and below by Urdu text. The remaining four panels are uniformly green—the primary color in the Pakistani flag, an important color in Islam, and a color that Araeen associates with youthful rawness and flexibility, as in a green twig. Yet the central panels also form a cross. Araeen has said that his pictures are not just superimpositions of Western and Pakistani cultures, that they address "cutting and rupturing" and investigate postcolonial dissonance and miscommunication. He argues that when someone British or American recognizes the cross in his art, for instance, they almost invariably read Pakistani culture through a Christian lens, thereby distorting, misinterpreting, and stereotyping the "other." Araeen's art calls for a more nuanced understanding of cultures on their own terms and according to their own visual languages.

SEARLE Berni Searle's (b. 1964) art explores her South African identity in the wake of Apartheid. In the **COLOR ME** series (**FIG. 33-57**), she photographs her head and torso coated with powdered pigment that changes her skin color from red to yellow to brown to white. Searle invites us to recognize that race and identity are not as simple as skin pigmentation, that superficial or skin-deep characteristics do not define a person. The fragility and impermanence of the pigmentation also underscore the instability of stereotypes and the complexity of real identity.



33–56 • Rasheed Araeen **GREEN PAINTING IV**
1985–1986. Five color photographs with Urdu text and acrylic on four plywood panels, 5′9″ × 6′10″ (1.75 × 2.08 m). Collection of the artist.

33–57 • Berni Searle **UNTITLED, FROM COLOR ME SERIES**
1998. Michael Stevenson Gallery, Cape Town. © Berni Searle.

HIGH TECH AND DECONSTRUCTIVIST ARCHITECTURE

Computer-aided design (CAD) programs with 3-D graphics transformed architecture and architectural practice in the 1980s and 1990s. These new tools enabled architects to design structures virtually, to calculate engineering stresses faster and more precisely, to experiment with advanced building technologies and materials, and to imagine new ways of composing a building's mass.

HIGH TECH ARCHITECTURE High Tech architects broke out of the restrictive shape of the Modernist "glass box" (see FIG. 33–28) to experiment with dramatically designed engineering marvels. These buildings are characterized by a spectacular use of new technologies, materials, equipment, and components, and frequently by their visible display of service systems such as heating and power.

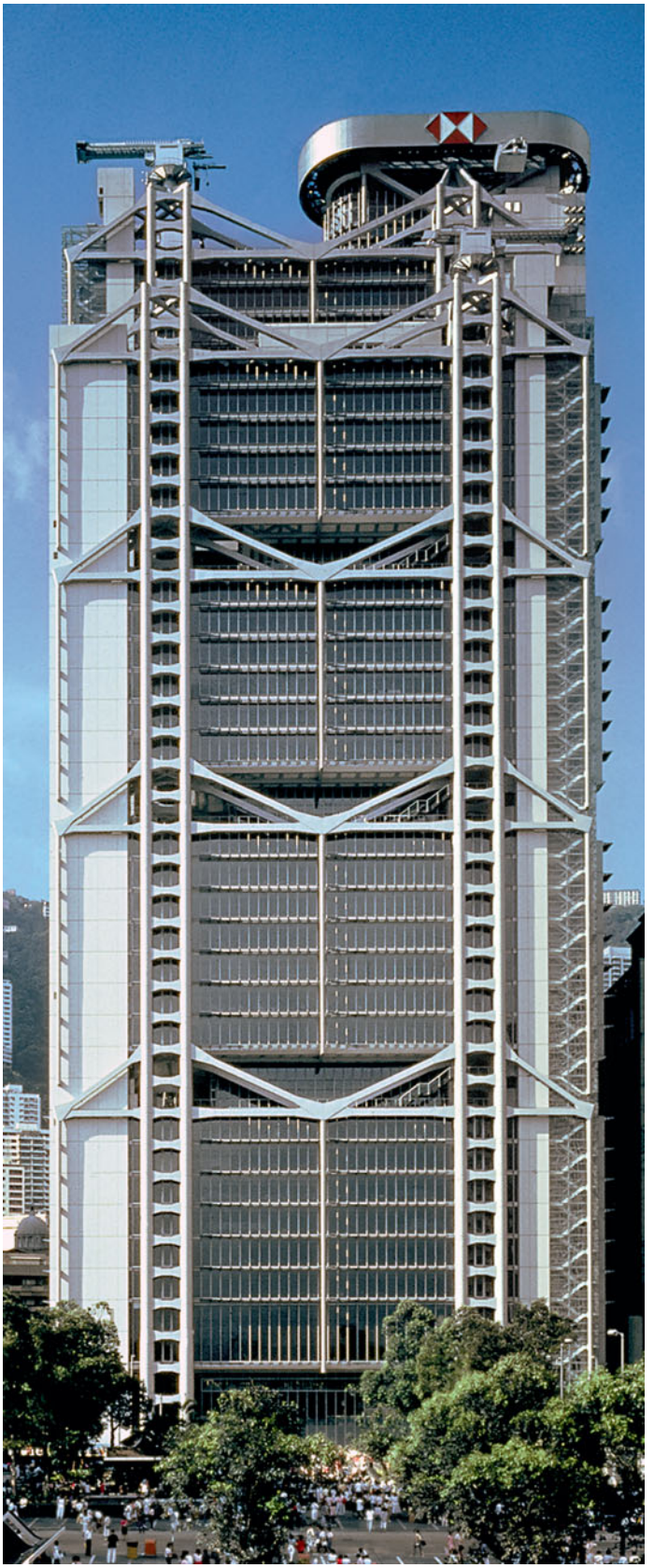
The **HONG KONG & SHANGHAI BANK** (**FIG. 33–58**) by British architect Norman Foster (b. 1935) is among the most spectacular examples of High Tech architecture. Foster was invited to spare no expense in designing this futuristic 47-story skyscraper. The load-bearing steel skeleton, composed of giant masts and girders, is on the exterior. The individual stories hang

from it, making possible the uninterrupted rows of windows that fill the building with natural light. In addition, the banking hall in the lower part of the building has a ten-story atrium space that is flooded with daylight refracted into it by motorized "sunscoops" at the top of the structure that track the sun's rays and channel them into the building. The sole concession Foster makes to tradition in this design is his placement of two bronze lions taken from the bank's previous headquarters flanking the public entrance. Touching the lions before entering the bank is believed to bring good luck.

DECONSTRUCTIVIST ARCHITECTURE Deconstructivist architecture, more theory-based than High Tech, emerged in the early 1990s. Deconstructivist architects deliberately disturb traditional architectural assumptions about harmony, unity, and stability to create "decentered," skewed, and distorted designs. The aesthetic of Russian Suprematists and Constructivists (see FIG. 32-26) is an influence, as are the principles of Deconstruction as developed by French philosopher Jacques Derrida (1930–2004). Derridean Deconstruction asserts written texts possesses no single, intrinsic meaning, that meaning is always "intertextual," a product of one text's relationship to other texts. Meaning is always "decentered," "dispersed," or "diffused" through an infinite web of "signs," which themselves have unstable meanings. Deconstructivist architecture is likewise "intertextual," in that it plays with meaning by mixing diverse architectural features, forms, and contexts, and it is "decentered" in its diffusion as well as in its perceived instability of both meaning and form.

A good example of Deconstructivist architecture is the **VITRA FIRE STATION** in Weil-am-Rhein, Germany (**FIG. 33-59**), designed by Baghdad-born architect Zaha Hadid (b. 1950), who studied in London and established her practice there in 1979. Formally influenced by the paintings of Kasimir Malevich (see FIG. 32-25), the Vitra Fire Station features reinforced concrete walls that lean into one another, meet at unexpected angles, and jut out dramatically into space, denying a sense of visual unity or structural coherence, but creating a feeling of immediacy, speed, and dynamism appropriate to the building's function.

The Toronto-born, California-based Frank O. Gehry (b. 1929) also creates unstable and Deconstructivist building masses and curved winglike shapes that extend far beyond the building's mass. One of his most spectacular designs is the **GUGGENHEIM MUSEUM** in Bilbao, Spain (**FIG. 33-60**). In the 1990s, the designing of art museums became more and more spectacular as they increasingly came to define the visual landscape of cities. Gehry developed his asymmetrical design using a CATIA CAD program that enabled him to create a powerfully organic, sculptural structure. The complex steel skeleton is covered by a thin skin of silvery titanium that shimmers gold or silver depending on the time of day and the weather conditions. From the north the building resembles a living organism, while from other angles it looks like a giant ship, a reference to the industry on which Bilbao has traditionally depended, thereby identifying the museum with the city. Despite



33-58 • Norman Foster **HONG KONG & SHANGHAI BANK, HONG KONG**
1986.

Watch an architectural simulation about the steel skeleton of the Hong Kong and Shanghai Bank Corporation Limited building on myartslab.com

33-59 • Zaha Hadid **VITRA FIRE STATION, WEIL-AM-RHEIN**
Germany. 1989–1993.

33-60 • Frank O. Gehry **GUGGENHEIM MUSEUM, BILBAO**
Spain. 1993–1997. Sculpture of a spider in the foreground: Louise Bourgeois (1911–2010), *Maman*, 1999.

the sculptural beauty of the museum, however, the interior is a notoriously difficult space in which to display art, a characteristic this building shares with Frank Lloyd Wright's spiraling design of the New York Guggenheim (see FIG. 33–30), a notable forebear of Gehry's explorations of the bold sculptural potential of architecture.

VIDEO AND FILM

In the last decades of the twentieth century, the rapid development and increasingly widespread availability of hand-held video cameras created a new medium for artists. Video artists rejected traditional forms and meanings to make art that was deliberately nonprecious, often using the video image to address the place and prevalence of television in our culture. Today Video art is even more prevalent because of the explosion in digital and visual imagery. In fact, most contemporary Video art is digitally produced, while innovations in projecting video and DVD images on large screens (or on any surface) have transformed how and where Video art is projected and, to a certain extent, its subjects.

PAIK One of the pioneers of Video art was the Korean-born Nam June Paik (1931–2006), who composed experimental music in the late 1950s and early 1960s under the influence of John Cage. He began working with modified television sets in 1963, and making Video art in 1965, the same year that Sony released the first portable video camera. Paik predicted that just "as collage technique replaced oil paint, the cathode ray [television] tube will replace the canvas." Later, he worked with live, recorded, and computer-generated images displayed on video monitors of varying sizes, which he often combined into works of art such as **ELECTRONIC SUPERHIGHWAY: CONTINENTAL U.S.** (**FIG. 33–61**), a work created for the Holly Solomon Gallery in New York. This featured a neon outline map of the continental United States set against a wall of dozens of computer-controlled video monitors displaying rapidly changing soundtracked images reflecting each state's culture and history; Alaska and Hawaii were on the side walls. The work addresses the prevalence and the power of the mixed messages transmitted by television. The monitor for New York State projected a closed-circuit live video feed of gallery visitors, who were thus transformed from passive spectators into active participants in the piece as the monitor constructed their media identity in front of them as they watched.

VIOLA In 1996, the California video artist Bill Viola (b. 1951) created **THE CROSSING** (**FIG. 33–62**), which consists of a double projection of two brilliantly colored videos on opposite sides of a 16-foot screen. On one side, Viola projects a video loop of a silhouetted man who slowly emerges from the background to fill the entire screen. As he begins, a drop of water starts to fall, growing in size as the man moves forward slowly until at last a deluge washes him away. The soundtrack meanwhile goes from a small dripping noise to a torrential roar. On the reverse screen, a similar scenario unfolds, except this time the man appears in the background with tiny flames licking at his feet and eventually growing into a wild conflagration that finally engulfs him as

33–61 • Nam June Paik **ELECTRONIC SUPERHIGHWAY: CONTINENTAL U.S.** 1995. Forty-seven-channel closed-circuit video installation with 313 monitors, neon, steel structure, color, and sound, approx. 15′ × 32′ × 4′ (4.57 × 9.75 × 1.2 m). The Smithsonian American Art Museum, Washington, DC. © Estate of Nam June Paik. Gift of the artist

33-62 • Bill Viola **THE CROSSING**
1996. Two channels of color video projections from opposite sides of a large dark gallery onto two back-to-back screens suspended from the ceiling and mounted on the floor; four channels of amplified stereo sound, four speakers. Height 16′ (4.88 m).

the sound of the fire grows in intensity. But Viola is interested in the way that vision informs perception. In fact there is only one soundtrack—we simply perceive it differently according to which video we are watching. Viola's video is profoundly sensory but also meditative; its elemental symbolism is informed by Viola's spirituality and intense study of world religions.

GLOBALISM: INTO THE NEW MILLENNIUM

In the last decade, the growth in international art exhibitions and art fairs has created new opportunities for artists, dealers, and collectors to meet and network in ways that, until quite recently, would have been considered impossible, or unproductive. Until recently, the only truly international fora for new art were the Venice Biennale (established in 1903 and held every two years) and Documenta, in Kassel, West Germany (established in 1955 and held roughly every five years). Today there are at least 30 international biennial exhibitions around the world, as well as many more vast international art fairs: Art Basel in Switzerland, Art Basel Miami in Miami Beach, the Frieze Art Fair in London, the Armory Show in New York, and the Fiore Internationale d'Art Contemporain (FIAC) in Paris, to mention just a few. At the same time, the Internet has allowed quick and easy visual access to art globally. We can find information on practically any exhibited art, and much that is not exhibited, in our homes on our laptops. This new globalism has forced artists to question how their own identities and those of others are formed, and to realize that neither identity nor art is as simple or as univalent as it might have seemed as recently as in the 1990s.

Art in the new millennium seems to be heading in several directions simultaneously, constantly shifting and recalibrating new perspectives and concerns as part of an increasingly complicated global discourse. The art of our own times may be the most difficult to classify and analyze, but it has increasingly focused on global issues, raising questions about national identities; ethnic and racial identities; colonial and postcolonial identities; human rights; global economic, political, and natural environments; the widening divide between the rich and poor, more powerful and less powerful, nations of the world; and technological change in every aspect of our lives. Today's artists are actively engaged in society at many levels and their art frequently reflects their ambition to be agents of change or stability in troubling and uncentered times.

ART AND TECHNOLOGY

SCULPTURE IN NEW MEDIA Dale Chihuly (b. 1941) has produced major public sculptures in glass for 30 years, but his creations are as fresh today as they were in 1975. Chihuly's sculptures are both technologically innovative and experimental. **THE SUN** (**FIG. 33-63**), a multi-part blown-glass sculpture using the latest glassmaking techniques, shows Chihuly's profound interest in natural forms and global energies. The sun bursts forth in a multitude of twisting, wriggling, spiraling forms as if the unremittingly intense light of Phoenix has taken physical shape and come to life. Brilliantly liquid, visually thrilling, and accessible, this sculpture suggests a deeper connection with nature, inviting contemplation, meditation, and an awareness of global environmentalism.

33-63 • Dale Chihuly **THE SUN**
2008. Desert Botanical Garden, Phoenix, Arizona.
Installed November 22, 2008–May 31, 2009.

DIGITAL PHOTOGRAPHY SINCE 2000 From the beginning, photography has been a malleable and mutable medium. Even in the nineteenth century, photographs were manipulated to create fictional imagery out of what appeared to be a factual visual record. It is often difficult and time-consuming to manipulate a chemical-mechanical process, however, and it was only with the development of digital technology that manipulation became a fast, easy, and standard way to create photographic images.

The Canadian artist Jeff Wall (b. 1946) uses multiple digital photographs and elaborate stage sets to create large, complex, photographic narratives that he considers analogous to the history paintings of the nineteenth century, and which he exhibits as gloriously colored transparencies mounted in light boxes—a format frequently used in modern advertising in public places.

Wall creates his photographs like a movie director, carefully designing the sets and posing his actors. He takes multiple photographs that he then combines digitally to create one final transparency. **AFTER "INVISIBLE MAN" BY RALPH ELLISON, THE PREFACE** (**FIG. 33-64**) is an elaborate composition for which Wall spent 18 months designing and constructing the sets and three weeks actually taking photographs. The image illustrates a passage from Ralph Ellison's 1951 novel about an African-American man's search for fulfillment that ends in disillusionment and retreat. Wall shows us the cellar room, "warm and full of light," to which Ellison's character retreats and which is heated and lit by 1,369 light bulbs powered by electricity stolen from the power company. For Ellison, these lights only illuminate the sad truth of the character's existence.

INSTALLATION ART Tony Oursler's 2009 exhibition at Metro Pictures raises issues about how average Americans constructs their identities in the digital age. The installation included several oversized sculptural versions of things that we cannot seem to live without today: an enormous cellphone entitled **MULTIPLEXED** (**FIG. 33-65**), a giant five-dollar bill, a "forest of smoldering cigarettes," an arrangement of oversized self-help books, and a Genie bottle containing a video

33–64 • Jeff Wall **AFTER "INVISIBLE MAN" BY RALPH ELLISON, THE PREFACE**
1999–2001. Transparency in lightbox, 68½″ × 98⅝″ (174 × 250.5 cm).

Read the document related to Jeff Wall on myartslab.com

of the artist himself. Oursler's exhibition is a clever updating of Pop art's critique of consumer society, making sly references to Warhol, Oldenburg, and even Lichtenstein (see FIGS. 33–11, 33–15, 33–14). Objects come to life by means of superimposed animated video projections that make the cigarettes seem to burn, "Abe" Lincoln to pull faces, Oursler himself to try to escape his bottle, and the cellphone (in this illustration) to spew forth, as the press release states, "disjointed snippets of conversations." Oursler's

33–65 • Tony Oursler
MULTIPLEXED
2008. Fiberglass, 37″ × 33″ × 17″ (94 × 83.8 × 43.2 cm). Metro Pictures. (MP 574)

art asks us to consider how the world of technology, constantly bombarding us with objects and images, creates an intense visual overload that frames our concept of identity.

ART AND IDENTITIES

The artists featured in this final section investigate their individual and group identities—a growing and ever-more complex concern in the new millennium—in a wide range of ways, breaking down traditional distinctions between medium and message in the process, and dissolving boundaries to create art that is as interesting, exciting, difficult, and confusing as the world itself is today.

BARNEY Between 1994 and 2002, Matthew Barney (b. 1967) created an already legendary series of films entitled *The Cremaster Cycle* in which he developed an arcane sexual mythology. The concept of gender mutability dominates the narrative, which questions gender assignation and roles throughout. The cremaster muscle, for which the series is named, controls the ascent and descent of the testes, usually in response to changes in temperature but also in response to fear or sexual arousal. It also determines sexual differentiation in the human embryo. Barney uses a diagrammatic representation of the cremaster muscle as his visual emblem throughout the series.

33–66 • Matthew Barney **CREMASTER 3: MAHABYN**
2002. 46½″ × 54″ × 1½″ (118 × 137 × 3.8 cm). © Matthew Barney.

Each film has its own complex narrative and catalog of multilayered symbols. *Cremaster 3* (2002) describes the construction of the Chrysler Building in New York and features Richard Serra (see FIG. 33–45) as the architect. The New York Guggenheim Museum's rotunda (see FIG. 33–30) is the setting for one segment of the film. Barney, playing Serra's apprentice, dressed in a peach-colored kilt and gagged, must accomplish a series of tasks to assert his supremacy over Serra. As in a video game, Barney scales the walls of the Guggenheim rotunda to complete a task on each level before gaining enlightenment. Along the way he encounters a series of challenges—a line of Rockettes dressed as Masonic lambs, warring punk-rock bands, a leopard woman (played by Aimee Mullins), and finally Serra. The settings and costumes are lavish, and the epic plot is complex and interconnected. In **MAHABYN** (**FIG. 33–66**), Barney and the leopard woman transform into Masons by donning modified Masonic costume. The entire filmic cycle addresses the crisis of identity experienced by white, middle-class, heterosexual male artists in America during an era seemingly dominated by identity politics.

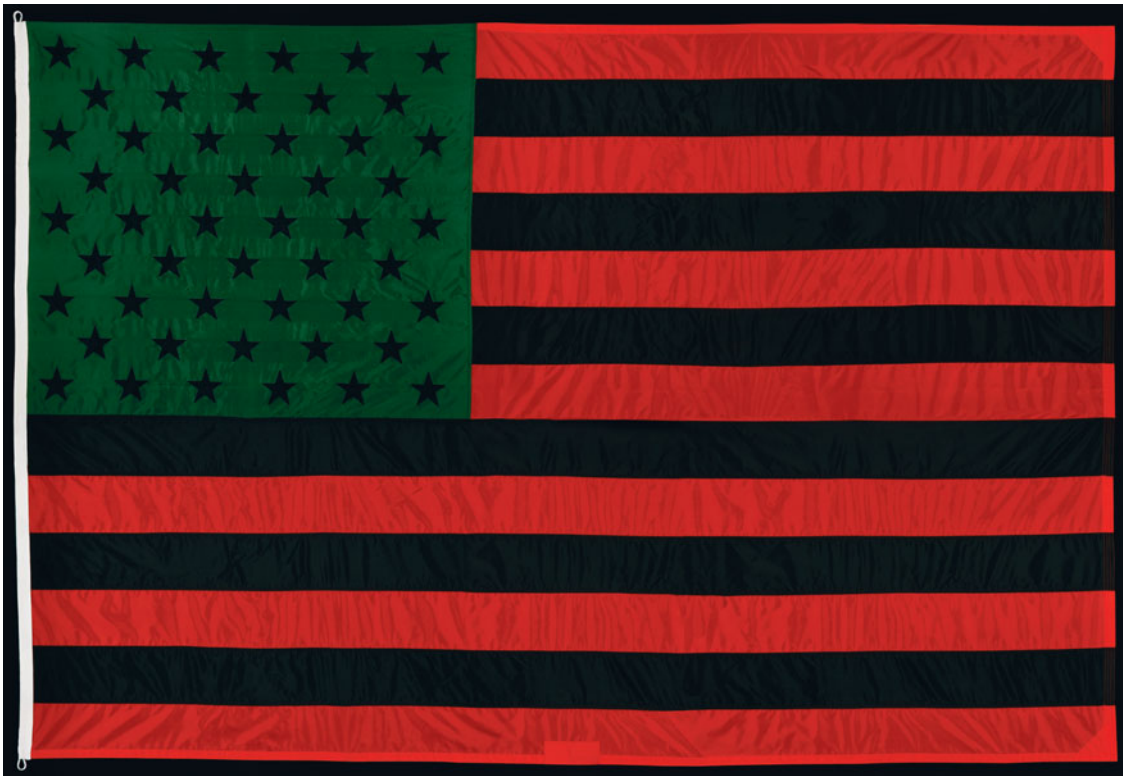
BEECROFT Vanessa Beecroft, an Italian artist who now lives in Los Angeles, also set her **VB35** (**FIG. 33–67**) in the Guggenheim Museum's rotunda and also uses performance to examine gender roles, although she explores perceptions of the female body and femininity. Unlike Barney, Beecroft does not appear in her work, although many of her performances refer obliquely to her own battle with anorexia. In *vb35*—she numbers her performances; this is her 35th piece—she questions both the nature of today's distorted concept of feminine beauty and the prevalence of voyeuristic looking. Beecroft hired 15 professional fashion models—each fashionably thin, tall, and white—and directed them to stand in a loose group, facing forward. Ten wore high heels and designer bikinis, while five wore nothing but high heels. As they stood staring blankly ahead, the audience observed them from the foyer or the ramp of the museum, thus acquiescing in the gaze that objectified them. The performance was "invitation only," so the atmosphere was charged with exclusivity, but Beecroft complicated this piece by heightening the tension in two ways. First, the group of professional models whose business it is to be looked at commanded the museum; and second, the audience was instructed to behave in very precise ways—they were not allowed to make eye contact with or speak to the models, or in any way invade their physical or emotional space. This strategy cleverly inverted the normal relationship between looker and looked-at. A sexual charge filled the air, but ironically the models claimed control. Viewers found that they felt intimidated and

33–67 • Vanessa Beecroft **VB35 PERFORMANCE**
1998. Courtesy of the artist © 2012 Vanessa Beecroft. Solomon R. Guggenheim Museum, New York, NY (vb35.354.al)

discomfited, as though they had been caught in the act of looking illicitly. As one critic put it: "we found ourselves confronted by the cool authority of the art's nakedness, and we had no role to play … so we drifted and loitered."

GU Wenda Gu (b. 1955) dedicates his art to bringing people together. Trained in traditional ink painting at China's National Academy of Fine Arts, he emigrated to the United States in 1987 and began an ongoing global project entitled "United Nations Series" in 1992. Each "monument" in this series is made from human hair collected from barbershops and hair salons worldwide, which Gu presses into bricks or weaves into carpets and curtains covered with ideograms of his own invention. **CHINA MONUMENT: TEMPLE OF HEAVEN** (**FIG. 33–68**) contains hair from many different nations and blended scripts based on Chinese, English, Hindi, and Arabic characters that "evoke the

33–68 • Wenda Gu **CHINA MONUMENT: TEMPLE OF HEAVEN**
1998. Installation with screens of human hair, wooden chairs and tables, and video. Commissioned by the Asia Society. Permanent collection of the Hong Kong Museum of Art © Wenda Gu.



33-69 • David Hammons UNTITLED 2004. Nylon, 6′ × 10′ (1.82 × 3 m). Studio Museum, Harlem. Gift of the artist (04.2.19)

limitations of human knowledge." Gu also creates "national" monuments—examples have been installed in Poland, Israel, and Taiwan, among other places—made from hair collected in, and addressing issues specific to, that particular country. The "transnational" monuments from the "United Nations Series," on the other hand, address more global themes, using hair blended from several different countries to suggest a "brave new racial identity" for the new millennium.

HAMMONS A socially minded artist strongly committed to working in the public realm, David Hammons (b. 1943) is an outspoken critic of the gallery system in America, lamenting the lack of challenging content and representation of African Americans in exhibitions. He has described the art world as being "like Novocain. It used to wake you up but now it puts you to sleep." Hammons argues that only art that intervenes in and transacts with society is uncontaminated by commerce and capable of jolting people awake. In **UNTITLED** (**FIG. 33-69**), the artist creates a witty, poignant, and biting satire on the still-ambiguous place of African Americans in American society. Hammons originally created this flag in 1990 for the Studio Museum in Harlem, in response to a controversy concerning the flying of the Confederate flag on public buildings in some states. It has since been installed in several other museums, including the Museum of Modern Art in New York in 2000. The colors in Hammons's flag are those of the Pan-African or Universal Negro Improvement Association and African Communities League flag, which was created in 1920 by African Americans to symbolize the "Rights of Negro Peoples of the World." The red stands for the blood that unites all people of African descent and that was spilled in the quest for liberation; the black stands for the symbolic nation of black people; and the green stands for the verdant lands of Africa.

SHONIBARE Yinka Shonibare (b. 1962), a British-Nigerian artist based in London, uses his art to examine how identity is constructed and perceived through the twists and turns of colonial history, as well as through class, race, and self-perception. **HOW TO BLOW UP TWO HEADS AT ONCE (LADIES)** (**FIG. 33-70**) is a life-size sculpture of two headless women whose skin color, and thus on a superficial level whose race, is indeterminate. Although the figures have women's bodies, they seem to have masculine hands. They face off against one another, striking dueling poses with nineteenth-century flintlock pistols pointed at each other's absent heads. They wear what appear to be nineteenth-century costumes, but their brightly colored dresses are made of a Dutch wax fabric that is usually associated with West African nations. The complexities of the history of the fabric, and the way that Shonibare uses it, give us some idea of the multiple and eliding meanings in this sculpture. This brilliantly colored and patterned fabric, worn by millions of Africans today, originally came from Indonesia, imported and copied by Dutch colonists in Africa and manufactured in bulk in cotton mills in Manchester, England, then exported to West Africa, where it was copied, modified, transformed, and now possessed. Ironically, Shonibare buys the fabric for his sculptures at London's Brixton market. His work, although witty and ironic, is also acerbic as it uncovers the tangled web of forces that construct identity and challenges our perceptions about race, postcolonialism, property, ownership, violence, and class.

33–70 • Yinka Shonibare
HOW TO BLOW UP TWO HEADS AT ONCE (LADIES)
2006. Two fiberglass mannequins, two prop guns, Dutch, wax printed cotton textile, shoes, leather riding boots, plinth, 93½″ × 63″ × 48″ (237 × 160 × 122 cm). Museum purchase with funds provided by Wellesley College Friends of Art (2007.124.1-2)

Watch a video about Yinka Shonibare on myartslab.com

SIERRA Santiago Sierra (b. 1966), a Spanish artist living in Mexico City, also addresses race, ethnicity, and the capitalist exploitation of the poor in his interventionist artworks. At the 49th Venice Biennale in 2001, Sierra offered a visible commentary on the luxurious indulgence and elitist atmosphere of the exhibition, where both poverty and racial tension were invisible. Sierra paid 133 non-European men to dye their naturally black hair blond and to make themselves visible around Venice for the duration of the exhibition (**FIG. 33–71**). The shocking sight of white hair on dark-skinned men made them very visible, catapulting a group of individuals who normally melt into the background of society to front and center, persistent reminders not only of their presence but their relative poverty—the only reason their hair was blond was because they needed the money.

WILSON In the 1990s, artists increasingly critiqued the constructed narratives of traditional museum exhibitions. The

33–71 • Santiago Sierra 133 PEOPLE PAID TO HAVE THEIR HAIR DYED BLOND
2001. Arsenale, 49th Venice Biennale

Sierra paid 133 non-European men to dye their hair blond. In the exhibition, he presented video footage of the dyeing process.

33-72 • Fred Wilson CHANDELIER MORI
2003. United States Pavilion, 50th Venice Biennale. © Fred Wilson, courtesy The Pace Gallery.

museum was acknowledged as a place where curators, by making decisions about what works to show and how to arrange them, create art history rather than revealing it and, in the process, frequently reveal their own prejudices. Installation artist Fred Wilson (b. 1954) is best known for *Mining the Museum* (1992), an interventionist piece in which he inverted and subverted the Baltimore Historical Society's collection. Wilson "mined" the museum's storerooms and discovered that, while the objects exhibited were mostly about white history, there were numerous objects relating to African-American history in storage. He "inserted" many of these into the main museum display, including disturbing objects used to restrain African-American slaves, thereby upsetting and reshaping the story told in the original exhibition.

In 2003, Wilson represented the United States at the Venice Biennale with *Speak of Me As I Am*, a multi-part installation that focused on the history of Africans in Venice. This included several black sculptures made with Murano glass, a kind of glass made in Venice for centuries, set in a black-and-white tiled room with "graffiti" on the walls consisting of excerpts from African-American slave narratives and a video installation of Shakespeare's *Othello* being screened backwards. The title of the work, *Speak of Me As I Am*, is taken from words spoken by Othello, the "Moor," in Shakespeare's play. **CHANDELIER MORI** (**FIG. 33-72**), a part of Wilson's installation, is also made from Murano glass but, unlike the brilliantly glittering Venetian glass chandeliers seen around the city, this one emphasizes blackness. Wilson's title suggests the *memento mori* or *vanitas* painting that reminds viewers that death comes to all of us, drawing attention to the fact that the commerce of Venice was built on the back of African labor and at the cost of African lives.

WALKER Kara Walker (b. 1969) makes some of the most challenging and provocative art made in America today, hitting raw nerves, shocking and horrifying viewers. She cuts large-scale silhouettes of figures out of black construction paper, waxing them to the walls of galleries, and illuminating them with projected light. In **DARKYTOWN REBELLION** (**FIG. 33-73**), she shows a slave revolt and massacre by covering the walls of the gallery with her black-silhouetted figures to tell an unfolding tale of horror. The room swirls with beautifully colored white, black, pink, green, blue, and yellow projected lights and shadows that dance on the walls. As we walk around the space looking at the figures, we step in front of the projector, casting our own shadows on the walls, placing us uncomfortably close to or actually within the narrative itself. Walker's stories are drawn variously from slave narratives, minstrel shows, advertising memorabilia, and even from Harlequin romance novels, blending fiction and fact to evoke a history of oppression and terrible violence. And she does not balk at portraying unpleasant or painful bodily functions, such as defecation, vomiting, and childbirth. Walker's characters are black and white stereotypes, even caricatures. She contrasts the tight, cramped features of her white people with the stereotypical black features of her African Americans. She even refers to some of her characters as "nigger wenches" or "pickaninnies."

Walker plays on white fears of miscegenation and insecurities about racial purity. She pushes so far over the border of the acceptable that visiting one of her installations can be an uncomfortable and disruptive experience. Her figures disturb us intensely because of what they make us do. As silhouettes, they are all black, which means that we cannot identify their race by skin color. In order to read the narrative, however, we need to differentiate the characters by looking for other visual markers of race, making us draw upon an entire history of ugly stereotypes in the process. We are forced to examine the figures for thin or big lips, flat or frizzy hair, elegant or raggedy clothes. In this way Walker catches us in racist acts, making clear that she is speaking to us personally, not to some theoretical racist, and that racism is neither theoretical nor a thing of the past. As Walker has said: "It's interesting that as soon as you start telling the story of racism you start reliving it."

Walker shows us that identity is not nearly as clear-cut in the early twenty-first century as we would like to think. We are all complicated beings, constantly negotiating and renegotiating our place in the world, changing and reinventing ourselves. Kara Walker's art is not pleasant, but it changes us by altering our perception of the world. It reminds us that the works of visual artists—past, present, and future—has the power to reveal things about the time and place in which they were created, but also about the world we now inhabit, in ways that are beyond the reach of any other form of communication. If this broad and long survey of the history of art has had a single unifying theme, it is that.

33–73 • Kara Walker **DARKYTOWN REBELLION**
2001. Cut paper and projection on wall, 14′ × 37′ (4.3 × 11.3 m) overall. Collection Musée d'Art Moderne Grand-Duc Jean, Mudam Luxembourg. © Kara Walker.

THINK ABOUT IT

33.1 Write about the importance of the dematerialized object in the art of postwar United States. Then discuss how representational art regained importance in later years, particularly after 1980, and explain the new forms taken by such representation.

33.2 Discuss the emergence of Pop art in the 1950s and 1960s and characterize the new subjects favored by Pop artists. Explain how and why Pop reacted to Abstract Expressionism.

33.3 Analyze how contemporary American artists have used their art to address the social and political issues surrounding race. Select and discuss the work of at least two artists from the chapter.

33.4 Explain how globalism has transformed the visual arts and discuss how artists use contemporary strategies to speak to issues in their local cultures.

CROSSCURRENTS

FIG. 32–43

FIG. 33–31

Distinguished twentieth-century architects have designed private homes as well as large, commercial, religious, or public buildings. Discuss the circumstances that led to the creation of these two famous houses. How do these works fit into the careers of their architects and also engage with the larger concerns of architectural design at the moment when they were built? How is their physical context related to their design?

Study and review on myartslab.com